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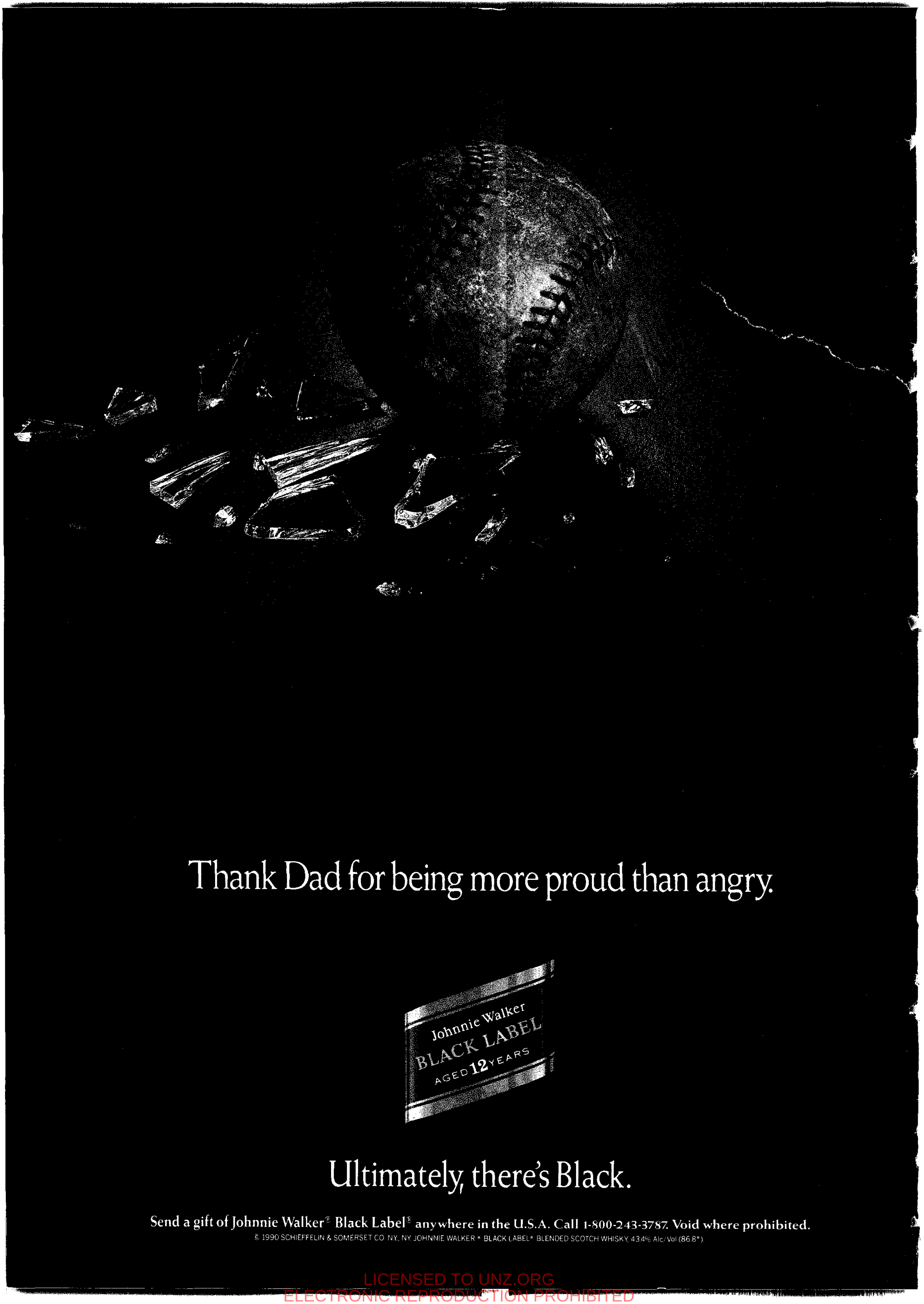
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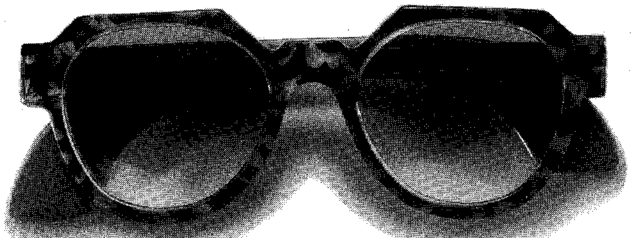
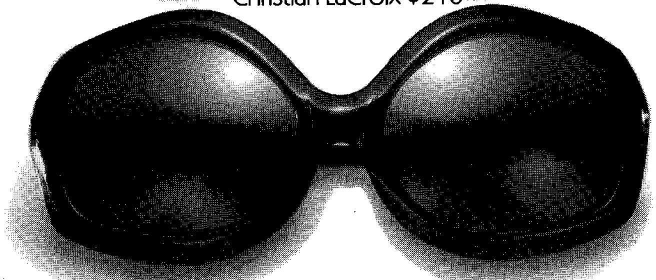
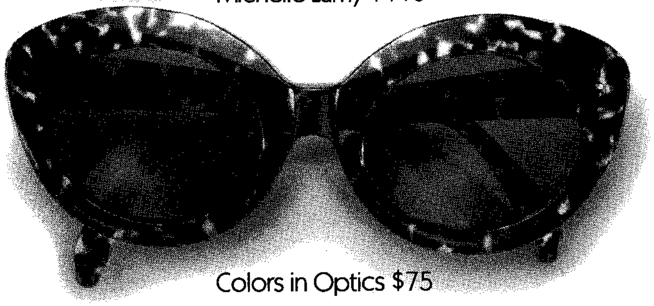


Christian LaCroix $210



Michelle Lamy $110



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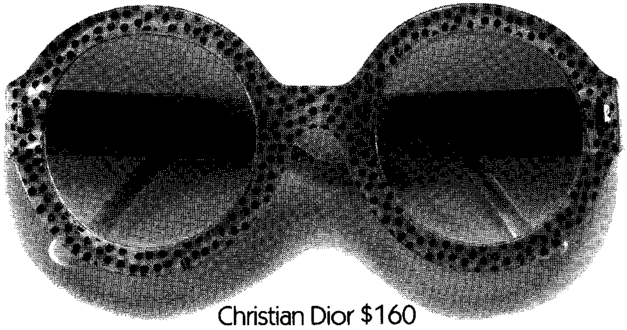

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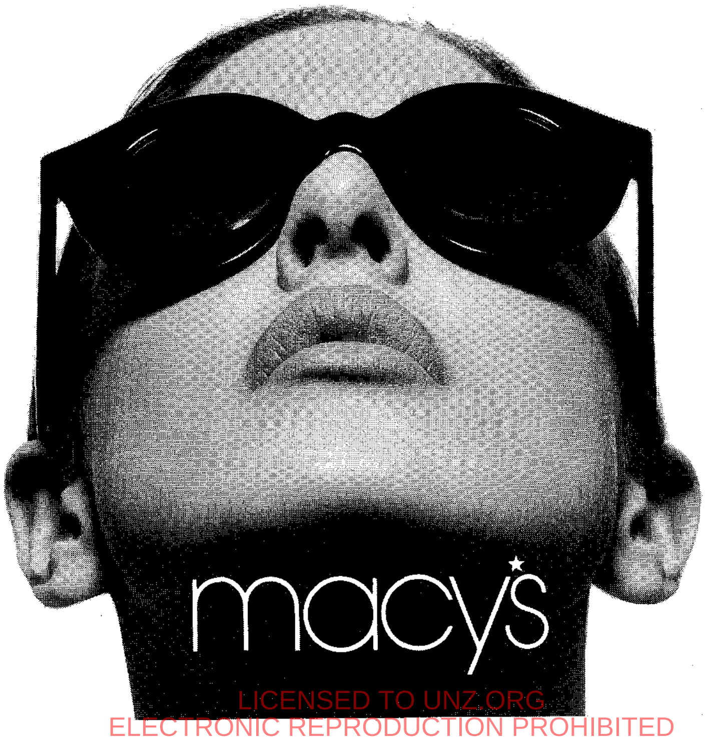

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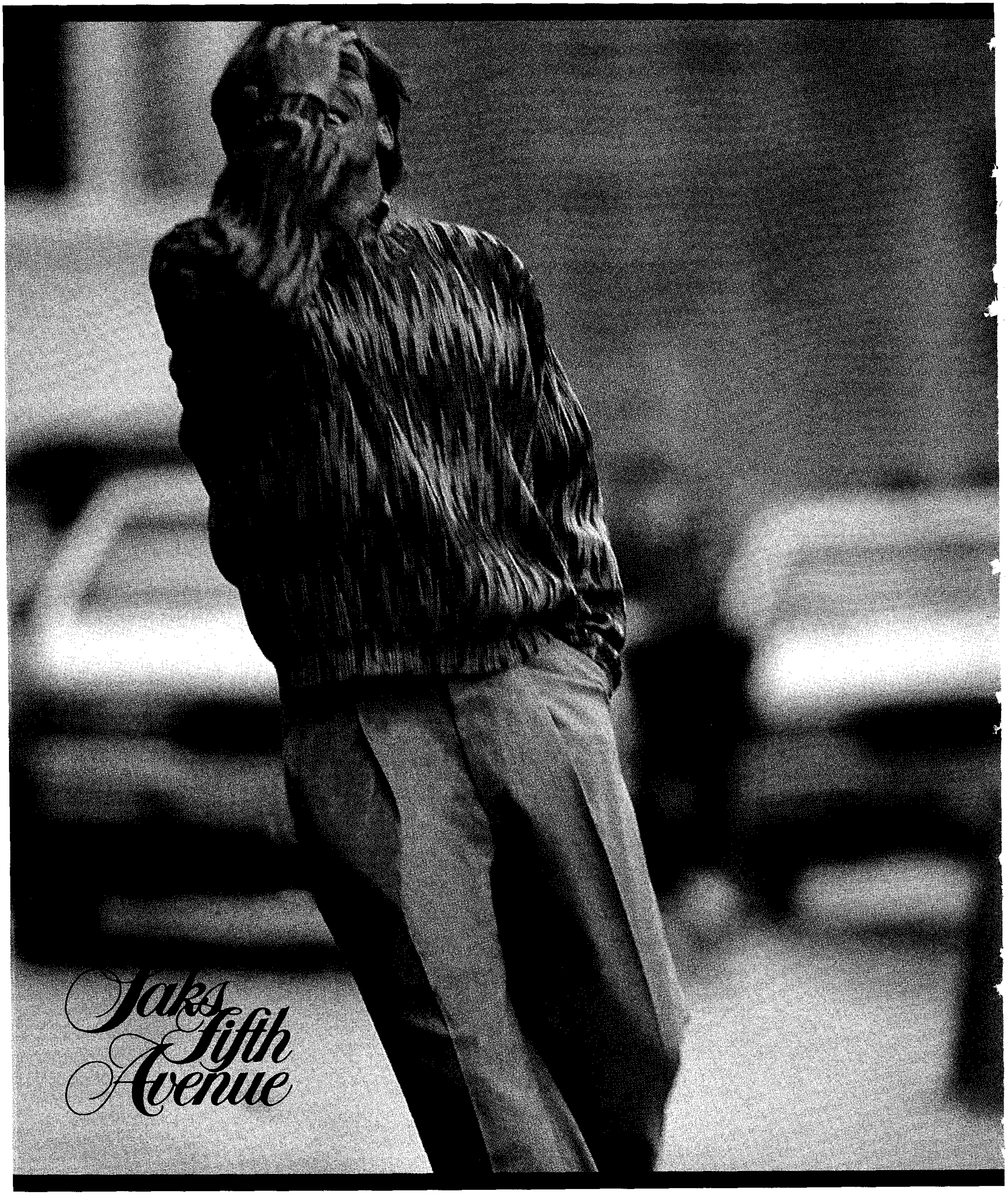

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BY CHRISTOPHER BYRON

Return with us now to the summer of '61—when New Yorkers looked at their city . . . and maybe didn't wince. Thirty years ago, $14 flew you to Washington; the *Jack Paar Show* beamed from midtown. There were problems, but not decay. *New York*'s financial editor looks at the city's 1961 budget, and compares spending then with spending now. He also presses the public figures of the times. A dose of nostalgia for an ailing city.

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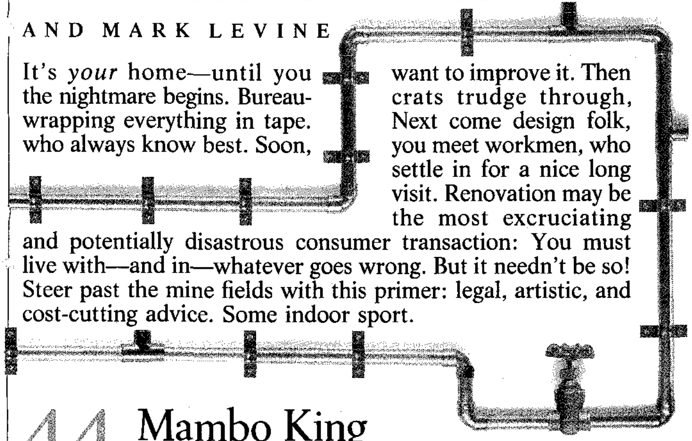
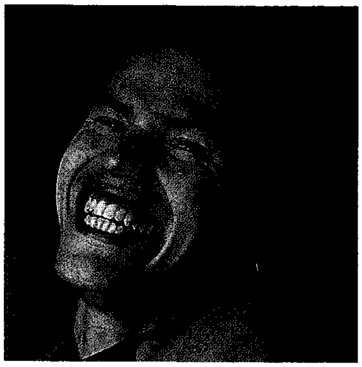
BY STEPHEN M. POLLAN AND MARK LEVINE



It's *your* home—until you want to improve it. Then the nightmare begins. Bureaucrats trudge through, wrapping everything in tape. Next come design folk, who always know best. Soon, you meet workmen, who settle in for a nice long visit. Renovation may be the most excruciating and potentially disastrous consumer transaction: You must live with—and in—whatever goes wrong. But it needn't be so! Steer past the mine fields with this primer: legal, artistic, and cost-cutting advice. Some indoor sport.

44 Mambo King

BY CHRIS SMITH



He's the hottest Hispanic comic actor since Freddie Prinze. But do we laugh *with* his Latino characters—or at them? In *Mambo Mouth*, the Off Broadway smash, John Leguizamo is a one-man mouthful. He plays a chorus of hustlers: antic homeboy, cable host, faded boxer, transvestite. They're born of his own experience, his bumpy Queens childhood. Critics say he's brilliant; others say he panders to a white audience.

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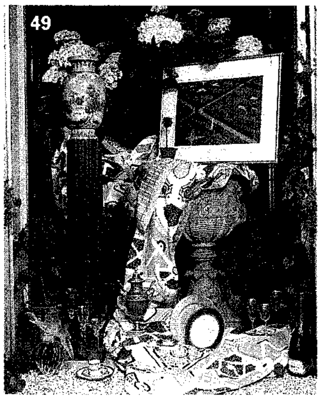

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Cover: Photograph by Tohru Nakamura.
Set design by Happy Massee and Didier Canaux. Stylist: Peter Frank. Models (both from Bookers, Inc.): left, Carl Pluchinotta; right, T. Gary Jones.

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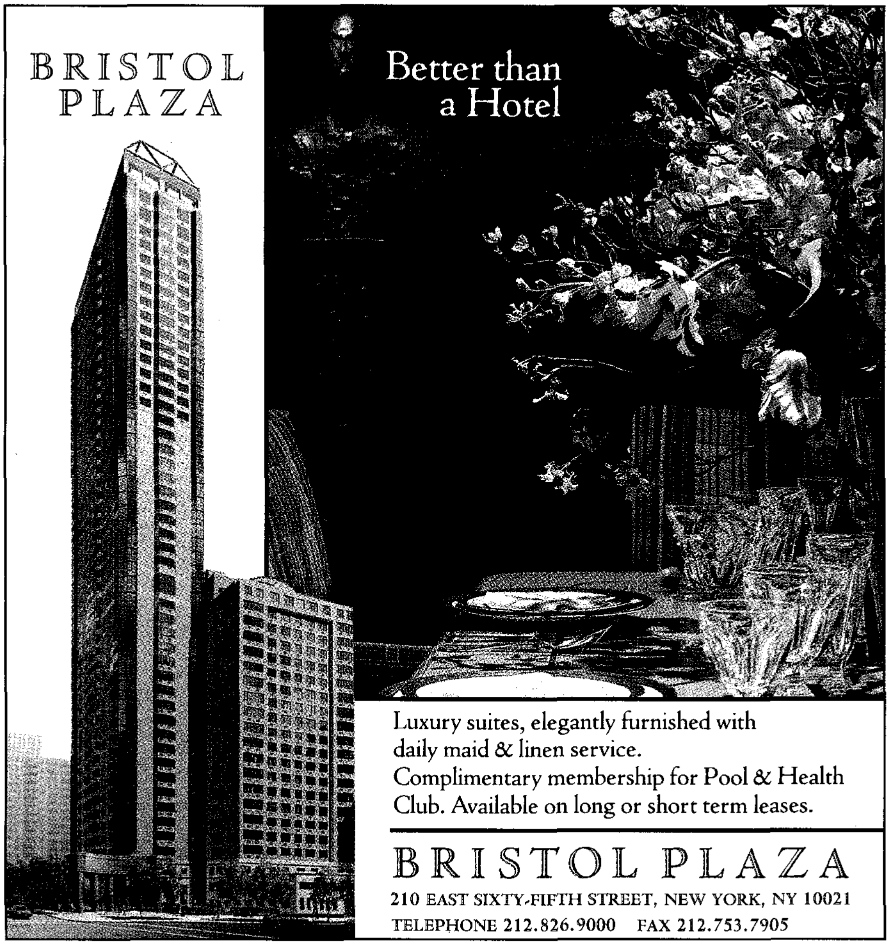
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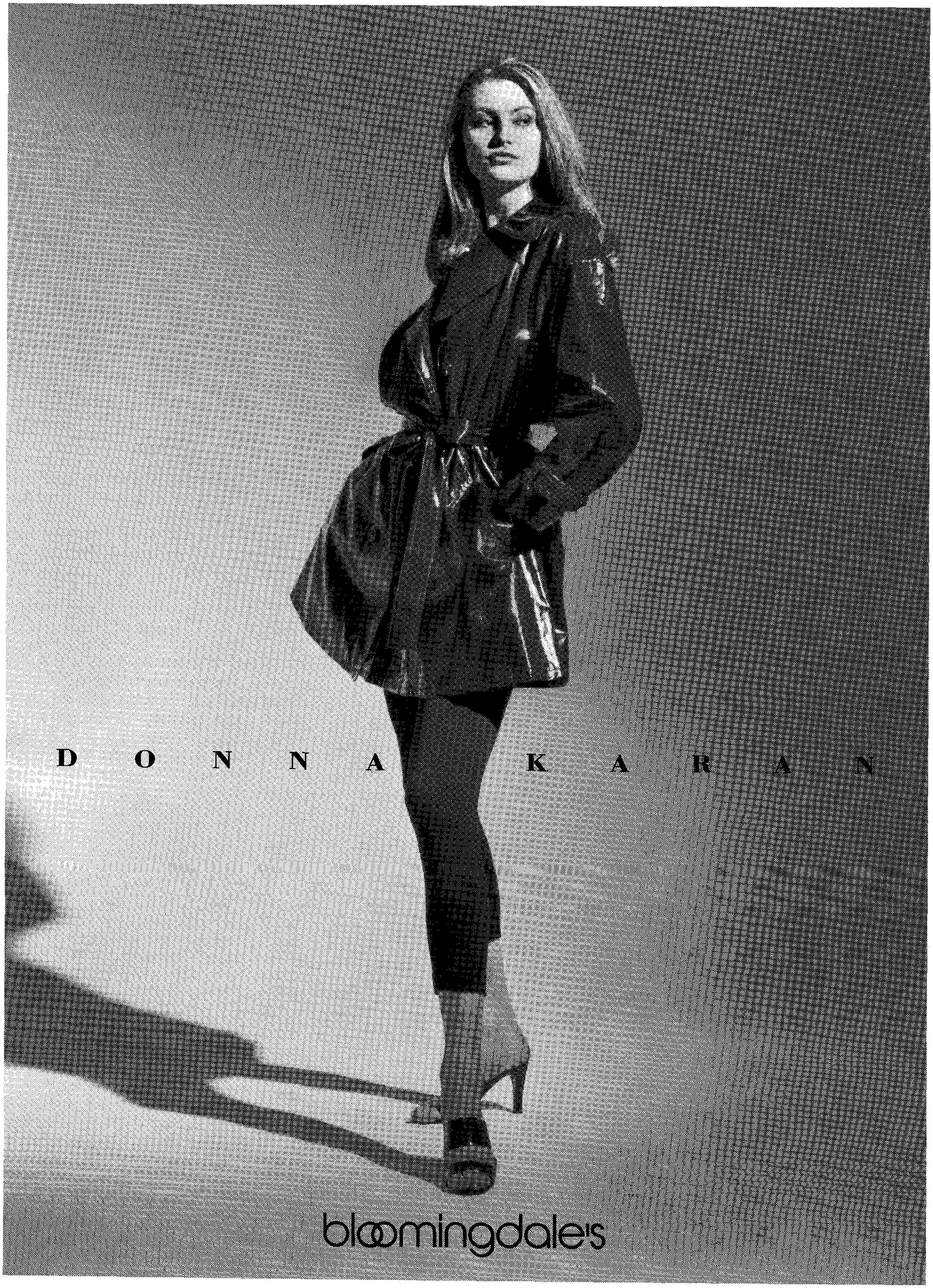
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LETTERS

To the Unmannered Born

CONGRATULATIONS TO JOHN TAYLOR AND *New York* for having the guts to do what *Town & Country* would never have done ["The Palm Beach Story," May 20]. F. Scott Fitzgerald was right. The rich are different from you and me—thank goodness! They're like little children—perpetually dressed in black tie and Martha gowns—whose raison d'être is to motor from party to party, bed to bed, and club to club. With too much money and too few brains, the Palm Beach rich obviously have no sense of any moral obligations except where their own self-interest is served.

Richard de Thuin
Manhattan

IF THE EVERGLADES AND BATH AND TENNIS clubs in Palm Beach insist on sticking to their anachronistic bylaws restricting Jews, it should only follow that no club member should be allowed to receive the Salk vaccine, or be cared for by any medical personnel of the Jewish faith. In addition, club members should not be permitted to listen to music by Leonard Bernstein or Richard Rodgers, sing "God Bless America," by Irving Berlin, or watch any Mike Nichols, Neil Simon, or Barbra Streisand production. It is apparent to me that under these circumstances, these Palm bitches would wither away from illness or boredom.

Marilyn J. Greenberg
Greenwich, Conn.

I HAVE VISITED AND LIVED IN PALM BEACH for fairly long stretches of time. I have many friends there, and I even belong to one of the clubs you mention—though I am of Jewish family. The majority of the "good" Palm Beach clubs are filled with wealthy families of provincial American background. One meets only a handful of New Yorkers, Londoners, or Parisians in Palm Beach. Most Palm Beach snobbery and anti-Semitism is based on an (understandable) insecurity—how to make yourself exclusive when you yourself are a provincial? The solution is to find something to feel exclusive about. Eventually it boils down to looking down on someone—in this case, Jews. You won't find many graduates of St. Paul's, Exeter, Eton, Harrow, or Le Rosey, or members of the Union, Knickerbocker, Boodles, or White's, in Palm Beach clubs. I am always amused that the *only* qualification for be-

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longing to certain Palm Beach clubs is *not* to be Jewish. This would disqualify the many *anciennes familles*, like the Rothschilds or the Loebs, who have Jewish blood. Nevertheless, most people in Palm Beach are perfectly nice and decent Americans. Many years ago, when I was subjected to an anti-Semitic incident in a club I belong to, dozens of other club members threatened to resign, as did several people on the club's staff. The reaction was so forceful and instantaneous that I accepted the club's apologies and still belong to it. As long as the clubs continue their rather naïve and parochial prejudice, they will remain provincial and small-town. On the other hand, if certain Palm Beach clubs were to become *really* snobbish, that, too, would be a disaster! They would have to disqualify half their present members because of their grandparents, schools, manners, and style!

John Weitz
Manhattan

PLEASE DELIVER ME TO PALM BEACH—which, according to John Taylor, has no "car wash, no car dealers, or fast-food stores"! I can put up with the rest of it.

Bruce D. Bent
Manhattan

THE LIFE-STYLE ENJOYED BY "10,000 IDLE and overheated" citizens of Palm Beach is not much different from the way the smug, wealthy, and equally libidinous Athenians lived under Pericles many centuries ago. The Athenians' lazy, scandalous ways soon caused what once were the wellsprings of the world's most intellectual culture to dry up. Though revivified for a short time under Alexander the Great, the Greek nation—with its cultivation of wealth and the mind, commerce and beauty—soon faded into the mist of history. Let us hope that in the case of the "immensely rich, cold-roast Republicans" of Palm Beach, history will repeat itself. And soon.

Frank Novak
Baltimore, Md.

I FAIL TO SEE WHY THE LACK OF A PUBLIC library is something that Palm Beach is proud of.

Toni Jo Fields
Boca Raton, Fla.

No Rhyme or Reason

IS JOHN ASHBERY "AMERICA'S FOREMOST poet" ["Poem Alone," by Dinitia Smith, May 20]? What about Richard Wilbur and Mark Strand? They are also brilliant, but they speak to the heart, if that is any longer a criterion for greatness in poetry.

S. A. Erickson
Brooklyn

Can't Tell Them Apart?

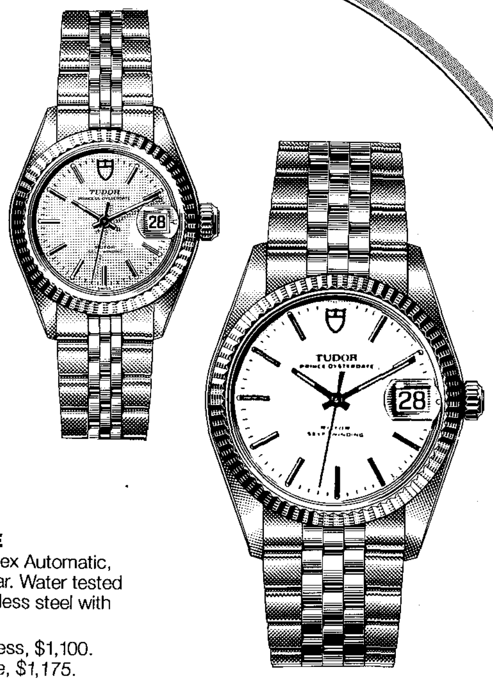
IN "THE JAPANNING OF SCARSDALE," BY David Handelman [April 29], Lieutenant Bob Nicolais says offhandedly, "You could change the last name from Wing or Wang to Stein, and it'd be the same," when discussing police dealings with Japanese residents. You would be hard pressed to find a Japanese person with a last name of "Wang" or "Wing," as they are both Chinese names. David Handelman falls into the same trap of lumping people of Asian heritage together. He quotes statistics for "Asians" instead of for the Japanese citizens who reside in Scarsdale due to job transfers in Japanese companies. He uses a figure from the 1990 Census to describe Scarsdale's "Asian" population, ignoring the fact that the census uses the term "Asian or Pacific Islander" to encompass persons whose ancestry derives from at least a dozen nations and who may have been born in the U.S. and/or lived in the U.S. all their lives. He also states that 20 percent of Scarsdale High School's student body is Asian, with an aside explaining that the figure includes Koreans and Chinese. That's comparable to using the number of Caucasians in New York City to describe a recent influx of Lithuanian refugees. The danger in the attitude displayed by Scarsdale residents and Handelman is that animosity toward any Asian group builds when it becomes directed toward all persons of Asian descent. In 1982, Vincent Chin was beaten to death by an autoworker and his stepson, who, it is believed, mistook Chin, a Chinese-American, for Japanese and therefore held him responsible for loss of jobs at an auto factory. Antagonistic feelings toward all Asians are becoming a categorical hatred that has nothing to do with an individual ethnic identity.

Mandy Lee
Princeton, N.J.

Just the Fax

I'M WRITING IN RESPONSE TO MICHAEL ROBbins's piece in "The Ultimate Insider's Guide to Sales and Bargains," in which he states that one may obtain a printout of automobile list prices and dealer costs from the *Consumer Reports* Auto Price Service by faxing a request to the service "with your fax and phone numbers and a Visa or MasterCard number (and the card's expiration date)" ["Buying a Car: The Scoop on Prices," May 6]. To quote Arnold Diaz of WCBS–TV: "Shame on you," *Consumer Reports.* Consumers should be very wary of furnishing their credit-card numbers, as well as the expiration dates thereof, under *any* circumstances. Faxes are not necessarily received by the person to whom they are directed and are subject to exploitation by any and all on the receiving end.

Wilma P. Gottlieb
Manhattan



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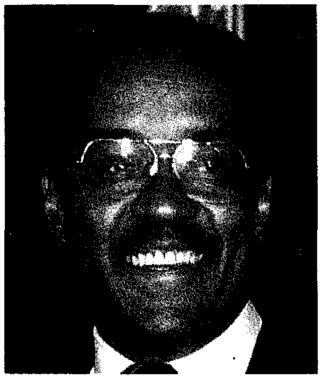
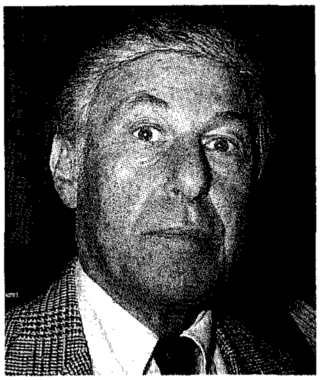
INTELLIGENCER

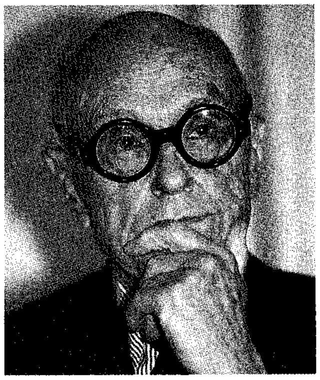
BY JEANNETTE WALLS

CHILL ON THE HILL...BELLAMY PLUGS AWAY...OPEN WIDE AND SAY 'HMM'...HEWITT'S CRY


CONGRESSMAN BILL GRAY

CAROL BELLAMY


DON HEWITT


PHILIP JOHNSON

BILL GRAY WOOED BY COLLEGE FUND

Is Democratic congressman Bill Gray restless after being passed over as a replacement for Senator John Heinz? A source says the Pennsylvania politician, who serves as majority whip, "is upset and depressed" that Pennsylvania governor Robert Casey didn't choose him to replace Heinz, who was killed in an airplane crash earlier this year.

Gray's office denies the talk. "He was not interested in that [appointment]," says a spokeswoman, who adds that the congressman will seek re-election next year. "He's the third in power in Congress and didn't want to give that up to become a junior senator."

Nevertheless, the word in Washington is that Gray is being wooed to head up the United Negro College Fund, which approached him about a year ago. The spokeswoman dismisses the talk as "rumors."

CAROL BELLAMY: SHE'S BA-A-A-A-ACK

Carol Bellamy won't give up. The former City Council president lost a bid for mayor in 1985, then joined the private sector. She ran a somewhat more credible—but still unsuccessful—race for state comptroller in 1990. Now Bellamy, the managing director of public finance at the investment firm Bear, Stearns, may run for office again.

Bellamy is paying off the bills from her comptroller's race at a "debt retirement" fund-raiser next week at the Dakota apartment of Ellen Chesler, vice-president of the Parks Council. "The theme of the party is 'Celebrate the past, look to the future,' " says an insider. "She believes she has another race in her."

The source says Bellamy would consider running for state comptroller again in 1994. Bellamy wouldn't comment.

STUCK WITH STAHL, TICKED OFF BY TISCH?

Don Hewitt is having more problems with his women staffers. The executive producer of *60 Minutes,* who took heat for booting part-time correspondent Meredith Vieira, is less than thrilled with the performance of her replacement, Lesley Stahl. "He says that he keeps having to peel her off the ceiling," according to an insider. "She's a little strident. He keeps reminding her that this is prime time—not the evening news." Hewitt says, "Stahl is as professional a journalist as I've ever known. . . . I've had conversations like that with [all the correspondents]." Hewitt approached other reporters before he hired Stahl, including French journalist Christine Ockrent, says a source. "She's basically the Dan Rather of France," says the source. "She's bilingual and once worked behind the scenes at *60 Minutes*. But she didn't want to leave France." Hewitt acknowledges that he spoke with Ockrent, "an old friend . . . about the possibility of doing stories for CBS on occasion." But, he says, he wasn't looking to hire her to replace Vieira.

What's more, Hewitt, a former ally of CBS chairman Laurence Tisch, isn't feeling too warm toward the mogul these days. Hewitt supported Tisch when the billionaire head of Loews took over the network in 1986, but now, according to a source, Hewitt is saying that Tisch "has sold the company down the river" and "is raping CBS." Says Hewitt, "Not true. Larry Tisch and I are very good friends. I never said that." When asked if he was happy with Tisch, he said, "It's not my position to be happy or unhappy."

PH.D., PH.D., GIVE ME THE NEWS

WNBC–TV is urging viewers to send medical questions to its new expert: Dr. Max Gomez. But those viewers may not realize that Gomez—who joined the station in February and dispenses advice on such problems as chronic pain and allergies—isn't an M.D. at all but a Ph.D.

Gomez, formerly a health-and-science editor with KTU-TV in Philadelphia and WNEW–TV in New York, has a Ph.D. in anatomy from Wake Forest University's Bowman Gray School of Medicine, in North Carolina.

A spokeswoman for the station says Gomez's credentials are solid: "Dr. Max Gomez is a well-respected member of the scientific community. His reports on a variety of topics are clearly a cut above reports offered by other stations. We'll put Dr. Max Gomez against any on-air reporter covering health issues in the nineties."

SPY'S NEW SPIRIT: FALLEN ARCHNESS

Spy isn't as spiky as it once was. After the magazine ran a not-so-biting profile of Philip

ASSOCIATE EDITOR:
Degen Pener

Photographs: left to right, James Colburn/Photoreporters; Adam Scull/Globe Photos; Christine Douglas/Photoreporters; Stephen Ferry/Gamma-Liaison.

A BLUEPRINT FOR SUCCESS?...UNDRESSED TO KILL...STEALING THE SHOW...PHOTO PLAY

MADONNA

KEVIN COSTNER AS ROBIN HOOD

PAULINA PORIZKOVA

Johnson in its May issue, the architect called the writer to congratulate him.

“[John Brodie] did his research extremely well. He's good. I like him,” says Johnson, who nevertheless claims he hated the piece, although he wouldn't say why. *Spy* once ran an article about the architect's Fascist leanings in the thirties, but Brodie's piece said Johnson was “the architectural equivalent of Marx and Keynes and Arthur Laffer all in one lifetime.”

New York *Times* culture editor and former architecture critic Paul Goldberger—who, the article says, has socialized with Johnson—was apparently not upset, either. With Goldberger's approval, a *Times* editor called Brodie after the story ran to discuss free-lance work for the paper.

“Johnson is incredibly effective at co-opting all critics and naysayers,” says *Spy* co-editor Kurt Andersen. “I would have been disappointed if he hadn't called up John.” Brodie would say only, “I'm actually the love child of Philip Johnson and Paul Goldberger.”

MADONNA: NO MATERIAL ON GIRL AT MOMA?

Visitors to the Museum of Modern Art this summer may be asking, “Who's that girl?”

A collection of nudes by photographer Lee Friedlander—on exhibit at MOMA from July 25 through October 8—will probably include some startlingly stark shots of Madonna. The companion book, *Nudes*, is being published by Pantheon in September, with an afterword by *Interview* editor Ingrid Sischy. The book includes four photographs of an unidentified Madonna, taken in 1979 and 1980 when she worked as an artist's model. Sischy writes that *Penthouse* publisher Bob Guccione Sr. refused to print these photos because the star “wasn't well-groomed.”

The MOMA exhibit will include 50 of the 84 photographs in the book. John Szarkowski, the director of the museum's department of photography, wouldn't reveal whether any of the Madonna pictures would be included in the show. “The names of the models aren't relevant to the selection,” he said through a spokeswoman. MOMA adds that the nude presence of one of the world's most famous entertainers would not be publicized.

PARTY ANIMALS SEEK NUDE NEW YORK

The West Side Highway isn't the French Riviera, but some club operators are hoping to put a nude beach there. The owners of Amazon Village, an outdoor nightspot that opened on Pier 25 in TriBeCa last month, are working on a proposal for the beach, says an insider. Amazon was in the news when Ivana Trump, who was billed as a guest at the club's opening, was a no-show.

“There have been a lot of requests from clubgoers to have a nude beach,” says the source. “One woman was caught sunbathing topless there and was forced to leave.”

NEWS AND NOTES FROM ALL OVER

THE CHAIN GANG: Deborah Norville kept a chain letter going—but the luck she was promised turned out to be bad. The former *Today* anchorwoman sent copies of the annoying letter to five friends—including designer Josie Natori, media broker John Veronis, and former *USA Today* publisher Cathy Black—on February 21. Four days later, when “something good” was supposed to happen to Norville, Katie Couric became *Today's* substitute anchor and eventually replaced her.

“If you ask ten working mothers in America if this is a good opportunity that ABC Radio has offered,” says Norville, who is taking over Sally Jessy Raphael's three-hour show on the radio network this fall, “ten and a half will tell you it's great luck.”

FROM RUNWAY TO ROACHES: Top model Paulina Porizkova has taken a break from her glamorous career to write about roaches. The face of Estée Lauder and a friend, model Joanne Russel, have written *Ralphie the Roach*, a children's story to be published in 1992 by Doubleday. Adam Ocasek, the twenty-year-old son of Porizkova's rock-star husband, Ric Ocasek, is illustrating it.

KEVIN SHAVES SHERIFF PART IN *ROBIN HOOD*

Kevin Costner wants to take from the Sheriff of Nottingham and give to Robin Hood.

The actor and Oscar-winning director, who stars as the do-good bandit in the upcoming Warner Bros. movie *Robin Hood: Prince of Thieves*, was concerned that Alan Rickman, who plays the Sheriff, steals the show, according to a source. “Costner feels that Kevin Reynolds [the director with whom he clashed on the set] has made it into Rickman's movie,” says the insider. Spokesmen for Warner Bros. and Costner would not comment.

The film, which premieres next week, was re-edited late last month to flesh out Costner's character. “It's not all vanity on Kevin's part,” says the source. “It's just that the villain usually gets all the best lines. Just look at Jack Nicholson in *Batman*.”

Photographs: top, Mary Hilliard; bottom, Dana Fineman/Sygma.

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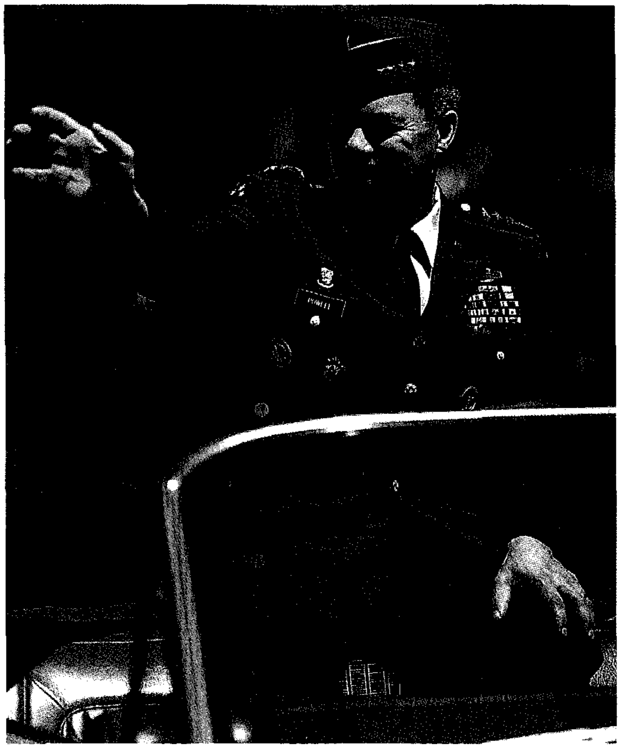

ON PARADE: *A dynamic presence, not just another suit.*

THE DEMOCRATS' GREAT BLACK HOPE

THERE'S AN EXTRAORDINARY SCENE NEAR the end of *The Commanders,* Bob Woodward's account of the run-up to the Persian Gulf war. It's a week before the war. Four of the government's "senior Arab experts" are called into the Oval Office to assess the situation. All four speak with the unironic certainty of the foreign-policy priesthood. Three of them turn out to be dead wrong.

And the fourth is former ambassador April Glaspie, not exactly an unimpeachable source when it comes to Saddam. But she tells Bush, "There will not be a revolt because Saddam Hussein controls the military. He will not withdraw from Kuwait, in my opinion. He knows we are going to war with him if he does not withdraw."

As for the others, a CIA expert warns Israel will retaliate if attacked (it should be noted that the CIA has a perfect record in Woodward's account: never once right). A former ambassador to Yemen warns the Arabs will rally to Iraq's side when war comes. A Pentagon intelligence analyst—one who predicted Saddam's Kuwaiti blitzkrieg—says the Iraqis will put up stiff resistance if attacked. "They won't back away. They will fight skillfully and hard. . . ." So much for intelligence.

The fact is, leadership turns on instinct more than information. Bush, it seems clear, had his mind made up from the start—pessimistic field speculation from wonks wasn't likely to deter him. He saw his destiny as the Liberator of Kuwait. He would seize upon any information that reinforced that position—the Amnesty International report on Iraqi atrocities in Kuwait, for example—and dismiss anything to the contrary. At one point, he assures his friend and pollster Robert Teeter, there might be some rough patches, but "this will be successful."

Bush was one of the few high-ranking officials who didn't cooperate with Woodward. Even if he had, he probably couldn't have shed much light on the forces—politics, ideals, oil, machismo—that drove him into what the Israelis call a "war of choice" and what my skeptical gastroenterologist brother-in-law calls "Operation Thyroid Storm." (*Thyroid storm,* believe it or not, is the medical term used to describe a fiercely hyperactive thyroid.)

But then, none of the primary sources for *The Commanders* are very candid about their own motivations—and they're only intermittently so regarding their colleagues. Woodward has been taken to task for accepting their accounts at face value, for a lack of critical acuity. That's fair enough but somewhat off the point: This book will be a primary source when the real histories of the Gulf are written, an invaluable and immediate compilation of critical meetings on the road to war. It is far better—fascinating, in fact—on the process than it is on personalities.

There *are* insights into the key players, but they're almost always inadvertent. It's good fun, for example, to deconstruct the image each of the primary sources is seeking to create for himself. Dick Cheney wants it known that he is very tough, very skeptical, and very intent on mastering every last smidgen of data. He is the ultimate staff guy—knowledge is more important to him than inspiration; decisiveness is more important than diplomacy. He is, in those respects, the exact opposite of Colin Powell.

Powell has been called the "hero" of this book, which is overstating the case a bit. Clearly, he gave Woodward a great deal of access—a *very* interesting decision for a man who has studiously maintained a distance from the "newsies," as he calls them, and from controversy. No doubt, Powell made the decision to cooperate well before he knew that he'd be facing a war in the Gulf—Woodward's initial intent was a book about the decision-making process in the Pentagon. But the general did cooperate. He wanted his story told. And his story may be of more than passing significance to the future of the republic: This guy is a master politician.

The contrast with Cheney is striking. Powell is a leader, not a staff guy. He runs on instinct more than intellect (though he's no dummy). He's a dynamic *presence,* not just another suit. Pete Williams, Cheney's press aide, notices this in a meeting just after Powell is sworn in as Chairman of the Joint Chiefs, in the midst of an attempted coup in Panama: "Williams was struck by how on-point Powell's summaries were. If a stranger had come into the room and been told that one person there was new to his job, he would never guess it was Powell. The new Chairman was utterly confident. He absolutely filled the room. There was a quality about him that announced, 'Hi, get the hell out of the way, I'm Chairman.' "

While Cheney wants Woodward to know how hard he worked mastering the jargon and technology of war planning, Powell reveals a desktop—filled with aphorisms and inspirational quotes ("Of all manifestations of power, restraint impresses men most."—Thucydides). There is also a list of "Colin Powell's Rules," most of which might be found in any decent self-help manual: "1. It ain't as bad as you think. It will look better in the morning. . . . 4. It can be done! . . . 8. Check small things. . . . 13. Perpetual optimism is a force multiplier." And then there is Rule 6, which George Bush unwittingly observed when listening to the downcast Arabists in his office—and which a staff guy like Cheney would never countenance: "Don't let adverse facts stand in the way of a good decision."

Powell's political sense is manifest throughout. He favors "containment" of Saddam—that is, he opposes the use of force to drive him out of Kuwait—and manages to make his views known to Che-

Photograph by Michael Springer/Gamma-Liaison.

ney (and, obviously, Woodward). But he never quite confronts the president (sensing, no doubt, that Bush was acting on Rule 6). When it's clear the battle can't be won, he does what the Democrats should have done after the vote in Congress: everything he can to assure total victory. His strategy is the use of overwhelming force. "We go," he says, "we win."

Still, Powell manages to make himself scarce at crucial moments. He's nowhere to be found on November 8, when Bush and Cheney announce the doubling of troop strength in the Gulf and the creation of an "offensive" capability. He also ducks a White House staff meeting on January 8 to avoid disagreeing with Cheney over the need for congressional approval of the war (he favors it; Cheney doesn't). One of his rules may be "Sometimes being responsible means pissing people off"—but not very often. General Tom Kelly is amazed by Powell's ability to keep the Joint Chiefs "informed" and happy but powerless: "Their influence hovered around zero, Kelly thought."

But Powell is playing *external* as well as internal politics. In fact, he may be toying with the biggest game of all. "Over the years," Woodward writes, "Powell had become a minor student of [Eisenhower]. He had discovered that the great combat leader of World War II was also a great believer in limits and restraint. Deeply suspicious of power and the military, as President he had pursued a policy of containment instead of war."

Ike was another magical military sort. He took great pains to float above the political fray after World War II. He expressed no interest in higher office. His views on most issues were not known. And yet, *both* parties courted him assiduously. Harry Truman offered to step aside for him in 1948. In 1952, Truman made the offer privately again, and Eisenhower's response echoes across the decades: "What reason have you to think I have ever been a Democrat? You know that I have been a Republican all my life and that my family have always been Republicans."

Colin Powell is registered, currently, as an independent. But his body language is all Democrat. He grew up in New York City. He went to CCNY. He speaks, he has said, *"ein bissel"* Yiddish. He was a fervent Lyndon Johnson supporter in 1964. He lets Woodward know that he was upset by the Willie Horton business in the 1988 campaign. He disapproves of Oliver North. And yes, yes, he favored sanctions in the Gulf.

He will serve two more years as Chairman of the Joint Chiefs. He will be free to seek new employment in 1993. He is enough of a politician (unlike, say, Norman Schwarzkopf) never to breathe a word of his ambitions, but Democrats would do well to consider this book a calling card, perhaps even a billet-doux. ■

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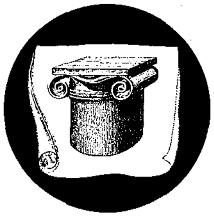

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NEW-GIRL NETWORK

ANCHORS GET YOUNGER AND BLONDER

FOR KAITY TONG'S FAREWELL PARTY LAST month, her colleagues at WABC–Channel 7 in New York put together a video of her ten years as an anchorwoman. "It was a retrospective of my hairdos," Tong says. "I remember thinking, I look a lot better now than I did then."

Tong's looks are a subject that goes beyond a jokey tape of hairstyles. When Tong's contract as 11 P.M. anchor was not renewed by Capital Cities/ABC, a coalition of Asian-American New Yorkers suggested that her Chinese-American background might have been a reason. Other Tong supporters thought that her age worked against her: In a medium determined to present bright, peppy female faces, she is almost 41. Around the newsroom, Tong's associates wondered if her habit of taking a dinner-hour break to be with her son might have contributed to management's decision to let her go.

In the grim, new, downsized world of television, any one of the above might have been a pretext for dismissal. Actually, Tong can find solace in the fact that the real reason was nothing personal. Tong made $750,000 a year. Two weeks after Channel 7 vice-president and general manager Walter Liss told her his decision, she read in the New York *Post* that Liss had hired as her replacement an anchorwoman from San Diego—at one third of Tong's salary. It was "strictly a business decision," Cap Cities/ABC chairman Thomas Murphy told a stockholder who'd asked about Tong's firing at the company's annual meeting last month.

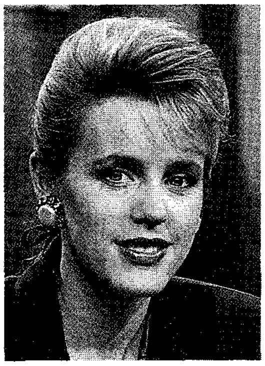
Tong is hardly the first TV woman to be pushed aside for younger, less pricey—and, usually, blonder—talent. Earlier this spring, WNBC's Pat Harper (56, annual salary around $750,000) was let go in favor of Dawn Frantangelo (30, $180,000). NBC, of course, is the equal-disopportunity employer that replaced Jane Pauley (40, $1.2 million) with Deborah Norville (32, $1 million), who in turn gave way to Katie Couric (34, $550,000).

Lesley Stahl.

At CBS, male executives don't believe in holding women's hands, either. Connie Chung, 44, recently took an $800,000 pay cut (with her reduced work load, she now makes $1-million). Meredith Vieira, 37, was bounced from her correspondent's job at *60 Minutes* because her pregnancy—the second in three years—and her request to continue working part-time were cutting into her productivity, according to executive producer Don Hewitt. To replace Vicira, CBS moved over Lesley Stahl, 49, from the White House.

Kaity Tong.

Are women, then, losing ground to sexism, ageism, lookism, motherism, and all the other isms that were supposedly conquered in TV newsrooms in the seventies? One answer seems to be that many of the gains were largely illusory. The prominent position of, say, Barbara Walters—at 60, still co-host of a prime-time magazine show as well as star of her own specials—masked some of the messier realities of the TV business. A study of women in network news by the Gannett Center for Media Studies uncovered "an unwritten double standard"—on average, women anchors were twenty years younger than male anchors, and the women were paid, on average, 23 percent less.


Deborah Norville.

Katie Couric.

The Gannett study was conducted in 1988. In three years, the male anchors sampled in the study—including Dan Rather, Tom Brokaw, Peter Jennings, Ted Koppel, and Charles Kuralt—have gotten grayer and older (current average age, 54). Meanwhile, the women are getting blonder and younger.

Pat Harper, for example, went from Channel 11 to Channel 4 in 1985. She was hired by Jerry Nachman, now the editor of the New York *Post.* "She was past 50," Nachman says, but age was not a problem. The real worry, Nachman remembers, "was the wedding-cake-couple issue": Harper and her co-anchor, Chuck Scarborough, were both fair-haired whites. As recently as five years ago, anchor teams were put together like big-city political tickets, with representation by race, religion, and ethnic background.

The Harper-Scarborough ticket, with Sue Simmons and David Diaz for balance, did well at first. But when the ratings slumped, the managerial pressures to "fix the news" increased. Four news directors followed Nachman in the space of 42 months. Harper became a target of their attention: She didn't work hard enough; she wanted to spend time at her house in Spain; she didn't cover stories; and so forth.

Nachman regards the complaints as beside the point: "Pat Harper wasn't hired to be a reporter; she was hired to be an *anchor.*" Still, he acknowledges an implicit message of the medium: "TV men can age on-camera, they can be bald and fat—I know—but TV women must remain attractive. It's a function of our society." Another executive, known to be sensitive to "women's issues," nevertheless says, "You're just not going to see your wife or mine, tired and ragged, on TV."

At Channel 7, Kaity Tong could read the writing on the screen during the short, unhappy negotiating session that led to her firing. She didn't think management was trying, in her words, "to minimize the ethnicity" of the on-air team. Neither did the single mother believe that the hour-and-a-half dinner break she took to be with her four-year-old son was a major obstacle to a new contract. "I live three blocks from the studio," she says.

Tong was no airhead trained in a small market and rushed to the big city. Her great-uncle was Hollington Tong, a Kuomintang leader and a Nationalist Chinese ambassador to the U.S. Her mother worked for the Voice of America in Washington. Tong went to Bryn Mawr and Stanford, where she was a Ph.D. candi-

Photographs: top, Adam Scull/Globe Photos; bottom left, © CBS News; center left, Jonathan Becker/Gamma-Liaison; center right, Frank Micelotta/Outline.

date in Chinese and Japanese literature. She worked in San Francisco and Sacramento before coming to New York.

She thought she was doing very well at Channel 7 until she returned four and a half years ago from maternity leave. She says her boss, Walter Liss, acknowledged that Tong's 11 P.M. newscast was No. 1 in the ratings, but he wanted "a much bigger No. 1." Liss also talked about "his vision for what television should be and should look like for the nineties." Tong declined to say what the vision thing was: "I'm trying hard to take the high road in all of this," she explained.

Liz Trotta.

Other Channel 7 people were more forthcoming; the nineties model apparently involves one highly paid "dominant male" who does just about everything—and a lot of other people who are paid much less and act as satellites. A nice, early-sixties *Father Knows Best* newscast.

Yet women in broadcasting are continually told that they've come a long way, baby, since the time when a thirtysomething Barbara Walters had to wait for *Today*-show co-host Frank McGee to ask his questions before she could join the interview. Things have changed, but not all that much. Liz Trotta, a former CBS and NBC correspondent, gives a riveting account of the road that TV women have traveled—and the distances still to go—in her memoir, *Fighting for Air,* published this week by Simon & Schuster.

Trotta gets mad and gets even, continuing a number of vendettas with her old male bosses. She tells how she earned her reputation for being "difficult" when she demanded gender-blind assignments (she was the first network woman to cover combat in Vietnam). Various grand old names of broadcasting are heard ordering Trotta "to smile more" on camera, or to show "a sense of humor." Trotta wonders about the current crop of TV women, with their "gold chokers and Krugerrand-size earrings sparkling over Armani silk or fussy-sexy frills." "Where are they going?" she asks a producer friend. "Not out on stories," he replies.

It's discouraging reading, though not quite as depressing as a recent column by Liz Smith, normally Gender Correct. She praised Rolonda Watts of Channel 7: "I don't see how anybody can resist the down-to-earth blandishments of Rolonda," Smith wrote. "And her new hair. Fabulous!" ■

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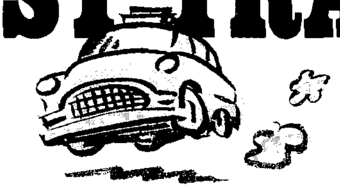
Photograph by Sigrid Estrada.

FAST TRACK



EDITED BY CHRIS SMITH

WORST BET

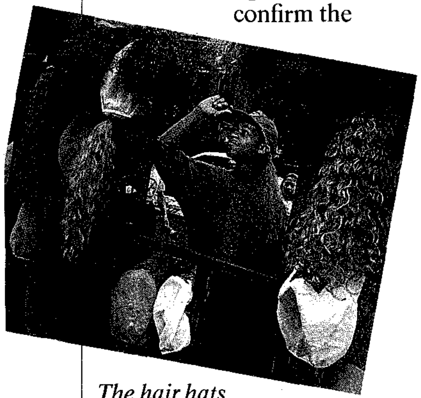
Pony Tale

Ask a silly question on St. Marks Place, and the answer's likely to be certifiably insane. When I saw a display of baseball caps hanging on a street stall, each with a luxuriant ponytail stitched to the back, I had to know more. Where did the hair come from? A guy who was standing nearby, sucking from a brown-bagged bottle, had one explanation.

"First we kill the people," he replied, "then we scalp them."

"Hey," interjected his drinking partner, "this is the Village."

It could have been New Jersey or Long Island, though, judging by the frizz and the fluff of the ponytails on sale. No bohemian pigtails or slick, straight locks here. We're talking big hair. Chang Kim, who's selling the caps for $25 a pop, insisted it was all-human, although he couldn't confirm the scalping story. And there's one design flaw Kim may want to straighten out before he goes national with his hirsute headwear: What's the use of a baseball cap you can't wear backward? REBECCA MEAD

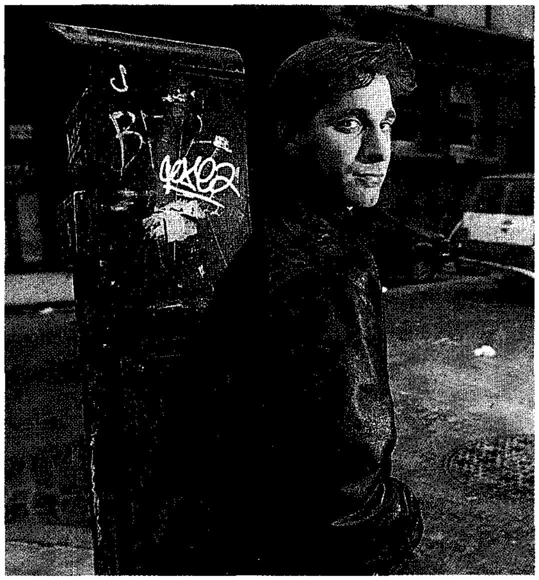


The hair hats.

BRIEF LIVES

WALK ON THE WILD SIDE

Peter Blauner is sitting in a booth at the Terminal Diner, talking about his first novel, and bringing down his fist for emphasis. "This book is about a white guy trying to make his way through the criminal-justice system"—bam!—"and a black guy trying to make his way in the crack trade"—bam!—"and the way they collide and end up trying to destroy each other." Bam!



Drawn to the mean streets: Author Blauner.

Slow Motion Riot (Morrow; $20) hits just as hard as Blauner's punch: It's a gritty, funny picture of the corrosive side of New York. An idealistic probation officer named Steven Baum starts out believing he can reform his clients, who range from a corrupt former congressman to an illiterate turnstile token-sucker. Baum's got a twisted sense of humor that helps keep him sane—he has a clerk hold up photos of unfamiliar probationers in a game called What's My Crime?—until he meets a hard case called Darryl King. In search of love and profits, the teenage King tries to bust out of his desperate housing-project existence by shooting his way to the top of a crack posse. Blauner makes King far more sympathetic than the superficial, tabloid character he could easily have been by diving deep into King's teeming underclass childhood.

Early reviews have applauded Blauner's achievement. *Literary Review* said, "Tom Wolfe's *Bonfire* offered a similar vision of society imploding. Blauner gives the scene a fiercer, despairing focus." Now the movies have come calling: Hollywood producer Marvin Worth (*Lenny, Malcolm X*) has teamed with Broadway producers Fran and Barry Weissler (*Gypsy, Cat on a Hot Tin Roof*) in a deal for the film rights.

Slow Motion Riot is the explosive product of a dream Blauner, 31, has chased since he was a thirteen-year-old growing up in Manhattan. "When I read *Loneliness of the Long Distance Runner*," he says, "it was like hearing punk rock for the first time and going, 'Hey, *I* could do that.' "

The book also owes a great deal to Blauner's love of New York City. Except for four torturous years at Wesleyan—"There was no neon in sight!"—he's reveled in the city's dark side all his life. As a contributing editor at *New York*, he wrote stylishly about the seedy and the bizarre, whether it was fake nuns begging for money in the subway or Fat Cat Nichols, the vicious Queens drug lord.

To research *Slow Motion Riot*, Blauner spent six months with the Department of Probation. Even that intensive exposure to the city's criminal parade hasn't shaken his faith in his hometown. He recently met a crack addict named Karen, who had severe burns on her face. She'd rushed into a fiery apartment to save a junkie neighbor's two small children. "Crack hadn't obliterated her humanity," Blauner says. "That's the most hopeful thing I've heard about the city in a while. There *is* some possibility of redemption."

Blauner is taking an appropriately street-level approach to promoting *Slow Motion Riot*: Late at night, he can be found at construction sites, wheat-pasting posters for the book next to ads for LL Cool J's new album. He's also at work on a new novel. "It's more urban jadedness," Blauner says with a demented grin. "I'll be sinking to new depths and ruining somebody else's city for a change." C.S

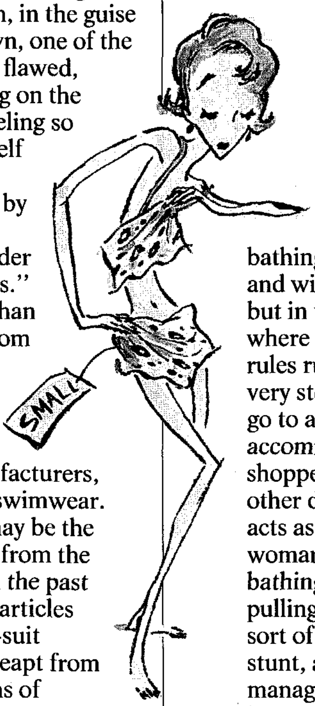
Photographs: bottom left, Charlie Samuels; right, Shonna Valeska.

SUMMER STRATEGIST

IN THE SWIM

THERE SHE IS ON THE television screen, Candice Bergen, one of the most beautiful girls of my generation, in the guise of Murphy Brown, one of the most hilariously flawed, saying something on the order of "I'm feeling so great about myself right now, why don't I top it off by trying on some bathing suits under fluorescent lights."

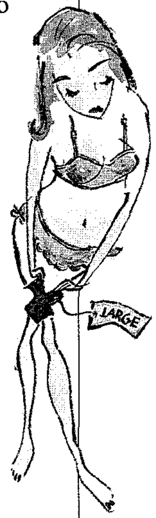
This is more than just another sitcom gag; this is a cry for help—from the women of America to the designers, manufacturers, and retailers of swimwear. And though it may be the funniest, it's far from the first such cry: In the past couple of years, articles on "the bathing-suit problem" have leapt from the back columns of fashion magazines onto the pages of the *Wall Street Journal* and the New York *Times.*



Let me capsulize: For unfathomable reasons, the same designers who bring us perfect-fitting street clothes (and, for that matter, lingerie) cannot seem to get the hang of bathing suits. Consequently, even a reasonably well appointed woman, one who works out regularly and is normally, say, a size 8, must try on every conceivable style of bathing suit in every size from 6 to 16 if she's to find something—anything!—that will permit her to drown with dignity.

ING ROOM
3 item limit

Her chances of succeeding, however, are nil. Not only are all bathing suits purposely and willfully missized, but in the departments where they're sold, rules rule the day. The very store that would go to any length to accommodate a shopper in any other department acts as if the woman trying on bathing suits is pulling some sort of neurotic stunt, and the management is having none of it. "No more than three suits per customer in the fitting room at one time" goes a typical edict, and the matron on duty sees that it's strictly enforced. (Don't even bother asking her to hold others in case the first three don't work out, which they won't; this babe's seen your kind before.) Of course, this means that after three strikes, the hapless shopper must dress and undress again before getting another turn at bat. The mentally healthy tend to throw up their hands and go to lunch instead.



BEEN THERE? WELL, ladies, listen up: Salvation is at hand. But first, let's get something straight. On dry land, given the choice, I'd wear nothing but Armani by day and Gigli by night. Poolside, however, I'm a slave to Lands' End. That's right, the catalogue that specializes in crewneck sweaters and poly-cotton twill "slacks."

It just so happens that where the combined forces of Paris, Milan, and Seventh Avenue have foundered, the Lands' End folks in Dodgeville, Wisconsin, have prevailed: They've unraveled the mystery of the female form and have created bathing suits that do more than merely fit—they flatter. Not only that, Lands' End's warehouses are bursting with these remarkable garments, and, to get one, you don't have to venture outside your pink-bulbed boudoir. Say so long to the revolting sight of fluorescent light playing off cellulite.

It's all right there in the Lands' End catalogue—how last year they started test-diving their suits on a group of average women, the Aquanauts. (When not otherwise occupied, presumably practicing their synchronized swimming, the Aquanauts worked in Lands' End's deservedly hopping office.) As photographed in the 1990 catalogue, the Aquanauts, all suited up, didn't look half bad, considering that most of them probably thought a personal trainer was someone who came by the house to teach the dog to heel.

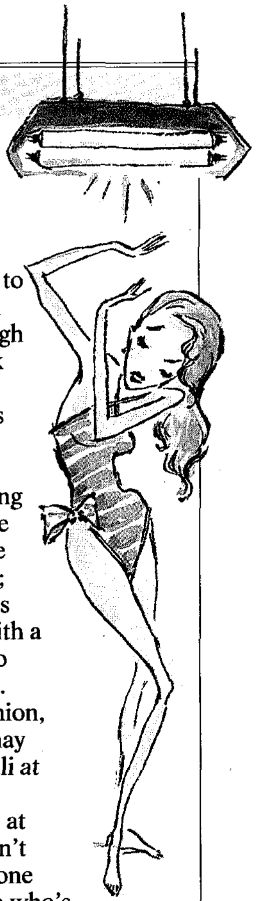
The key to Lands' End's fit is fourfold:

□ Size is determined by measuring the body, not crossing the fingers (though in my experience, a size-8 dress wears a size-8 suit);

□ The suits have "the kindest cut," meaning the leg opening is high enough to look modern but not so high that the back rides up;

□ Most styles come in a choice of regular or long torso (choose long if you're on the cusp);

□ Some styles also come with a choice of two types of bras.



As for fashion, these suits may not be Kamali at her most inspired, but at least they don't have rhinestone appliqués, so who's quibbling? And the prices are, at most, about half what you'd expect to pay for a suit that looks this good. So go ahead, call 1-800-356-4444. (This year, the company turned over the test-swimming duties to a group of Average Jill long-term customers, including a grandmother of eight from Rhode Island.) Not only will you find the phone operator to be a crack troubleshooter with regard to fit, she's also likely to be a real sweetheart. And try finding one of *those* hereabouts.

MARILYN BETHANY

Illustrations by Barbara McGregor.

SCREEN GEMS

JACKSON HEIGHTS

IT'S NOONTIME IN HARLEM, and too hot for May. But not for Samuel L. Jackson. "When it's 90 degrees," the actor vows, "I come *alive.* Everyone else, they hide somewhere. But here I am, hangin' *out!*"

Jackson, *Jungle Fever's* most fiery player, walks Harlem's faded streets. Spike Lee's tract on love and race was shot here; it opens this week.

"I'm a junkie in it," he says proudly, "and that's okay."

Indeed: While Lee lost in Cannes, Jackson won an award as best supporting actor. There was no best supporting *actress;* Jackson's category was invented just for him.

Jackson, 42, is tall and slim and full of grace. He looks 25—and not a bit like Gator, the ruin of a crackhead he plays in *Fever.*

"I want people to look at Gator and see a *person,*" he announces. "Drugs is drugs is drugs is drugs . . . it's an escape—an escape from feeling."

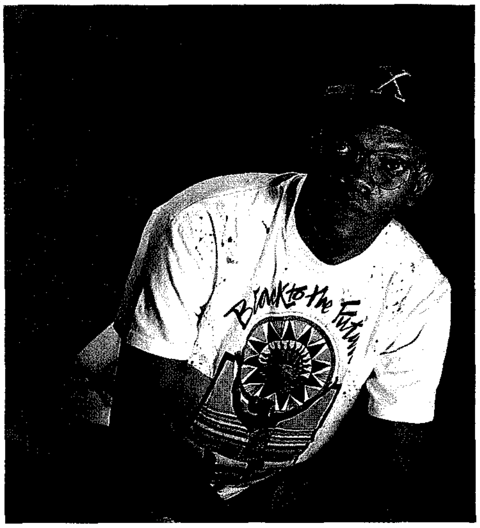
Over the years, he's played all sorts of escapists—thugs and hustlers afoul of the law. "I've been killed off all over this city," he laughs, stopping by his *Fever* death site. "They got me *bad* in *GoodFellas,* right in the head." He mimes. "I was in *Sea of Love,* too. I think my credit read 'Black Guy.' "

But Jackson doesn't feel trapped—or stereotyped—by the roles he's played: "Look, other black actors carry on about this and that. Me, I got a cat, a kid, and a car. I got bills."

He's been paying them with steady parts since 1976, when he came to New York from Atlanta. There was only one dry spell, when he had to play a security guard—off the stage.

But now, after his wrenching *Fever* work, that will never happen again. In scene after scene, Jackson steps out of the shadows, eyes glazed, to nag for money. Crack money.

These pitches—jagged, menacing, and done to a desperate little dance—are the heart of his performance. Much of it, he says, was improvised.



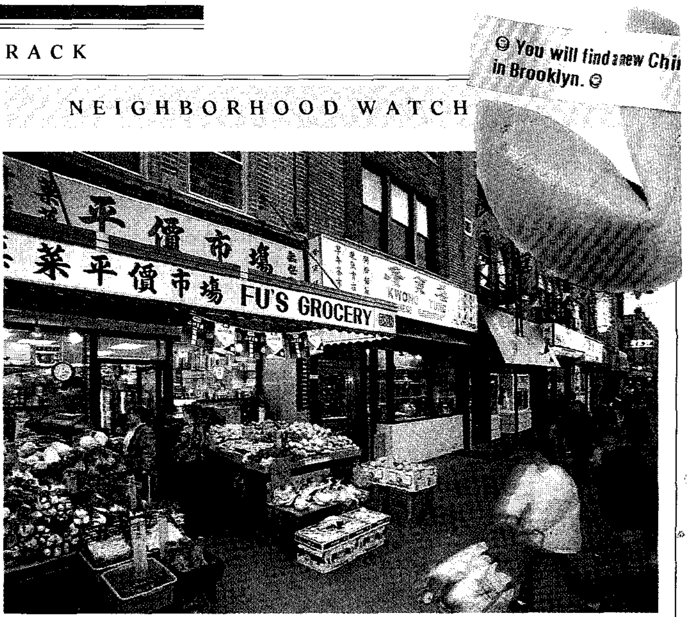
Jackson: "I want to keep learning."

Today, Jackson wears a shirt highlighting the nations of Africa. "I got this for my daughter, so she can *learn,*" he says. Ready to head back to the brownstone he owns at 143rd and Amsterdam, Jackson hops into his jeep. A bumper sticker says BORN TO ACT. A couple on the corner notice the curious vehicle and amble over. "Hey," says one. "What you do?"

Jackson beams. He looks out his window, onto Frederick Douglass Boulevard. Then he says simply, "I'm an actor."

BOB ICKES

NEIGHBORHOOD WATCH



Along Eighth Avenue.

Straight Into Brooklyn

WHERE CAN YOU GET oolong, quail eggs, and Hunan hot pots in a short wok without crowding onto Canal Street or having your car towed on Confucius Plaza?

Answer: In the newest Chinatown, along Eighth Avenue in Brooklyn—a strip of dim sum shops and dragon-décor restaurants, with even a Buddhist temple, in what used to be a sleepy Scandinavian neighborhood.

A few years ago, the area's liveliest dining choice was the creamed cabbage at the Atlantic Cafe, and the avenue of twenties-vintage brick-flat fronts looked like Wichita via Bergman. Now the neighborhood is known as Dai Sam Wa Fao; there are bold signs and banners with brush-stroked *k'ai shu* characters, and windows displaying crispy browned ducks and live lobsters. In little markets and two big supermarkets, basics like bok choy, earthenware, and plucked pigeon are available, as is convenience fare like frozen dim sum. Shops called trading companies—really apothecaries—offer dried roots and traditional herbal remedies.

Why here, of all places? And where, exactly, is it? Thank the British—in the eighties, they said they'd cede capitalist Hong Kong to the People's Republic, so thousands of Hong Kong entrepreneurs took their money and ran to New York. Chinese merchants' groups and community organizations in Brooklyn steered them to Eighth Avenue from 62nd Street up to the Forties blocks. (Eighth Avenue is the line between largely Jewish Borough Park and you-name-'em, we-got-'em Sunset Park.)

The Cantonese-speaking Hong Kong immigrants were joined by other Cantonese speakers from Manhattan's Chinatown seeking lower rents and fewer complications from Asian gangs. More than 55,000 people now live in Dai Sam Wa Fao. The name means "third Chinatown"; the second is a settlement of Mandarin-speaking Taiwanese in Flushing.

Now for the where: To get to Dai Sam Wa Fao, take the N train to the Eighth Avenue/62nd Street stop, or drive the BQE to the 65th Street exit and park near Eighth Avenue for a stroll. Don't forget to say *Ni hao* ("Hello"; literally, "You good") in greeting your hosts and *Cheh-cheh* ("Thank you") when you leave.

DAVID GRINSTEAD

Photographs: top right, Charlie Samuels; inset, David Kelley; bottom, Ken Collins.

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ARE RESERVED FOR PEOPLE
WITH NOTHING PLANNED.

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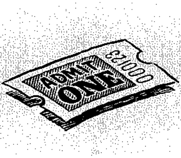
HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

BOOKS

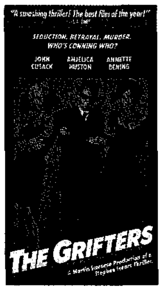
***I Remember Balanchine,* Francis Mason: An immensely gratifying and readable book on the ballet master as told through interviews collected by Mason, who's been writing about ballet since 1950. All the magic names are here—muses of yesteryear and today (Doubleday; $25).**

I REMEMBER BALANCHINE
Recollections of the Ballet Master by Those Who Knew Him
FRANCIS MASON

The Burden of Proof, Scott Turow: The author of *Presumed Innocent* uses the same central character in his latest work—a big, complex family saga as well as a very good mystery (Warner Books; $5.95).

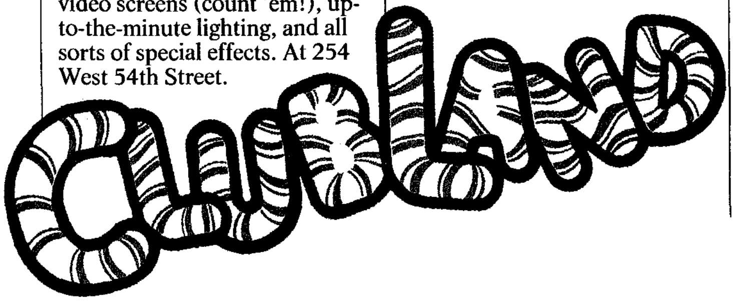
VIDEOS

The Grifters ($89.99): Director Stephen Frears has a penchant for delicious nastiness. Filming this piece of pulp, Frears has assembled the perfect cast: Anjelica Huston and Annette Bening as two old-fashioned but terribly up-to-date molls.



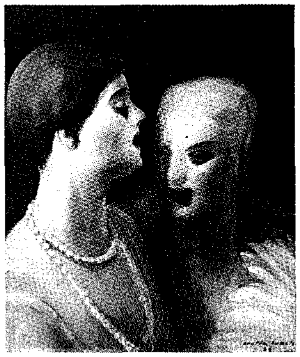
SCENES

To dance: Clubland opens June 6 with the latest gadgetry available to night crawlers: 103 video screens (count 'em!), up-to-the-minute lighting, and all sorts of special effects. At 254 West 54th Street.



ART

"Steppin' Out: New York Nightlife, 1900–1945": Drawn largely from the Whitney Museum's permanent collection, these 74 works—paintings, prints, and drawings—create a vivid exhibit of after hours in the first half of the century. There are many marvelous pieces—Reginald Marsh's *Ten Cents a Dance* and Edward Hopper's *Ibsen: At the Theater* are two. At Equitable Center; Seventh Avenue at 52nd Street.


Whitney Museum

DANCE

Elisa King and Dancers are doing the world premiere of *Imprints.* It's a lovely, tender work about a family and the dynamics that bring it together and pull it apart. The piece is performed by six dancers and is set to original music by Andy Monroe; June 12 through 15.

MOVIES

Jungle Fever: Spike Lee's story of an interracial love affair got bumped at Cannes in favor of the Coen brothers' latest, *Barton Fink.* The movie, which opens this week, stars Annabella Sciorra and Wesley Snipes.

ASK GAEL

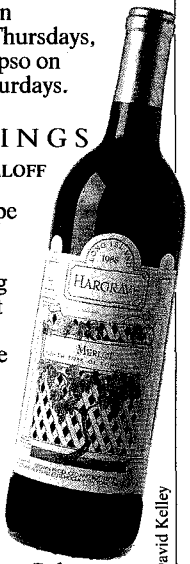
***What's new and exotic?* Mysterious nooks behind slithery beaded curtains, red satin banquettes . . . step into Le Bar Bat for a Bat Bite—peach nectar, champagne, and a hit of ginger. Nibble spring rolls, shrimp on sugarcane with vermicelli, pork in caramel sauce, and chicken curry on fresh-fried shrimp chips. Will Vietnamese nuoc cham become the salsa of tomorrow? At 311 West 57th Street; 307-7228.**

I'm looking for a lively riff at dinner.
Lola celebrates Black Music month all June. Sip a fruity drink with the tuna taco and spicy ribbons of fried onion. On Mondays, it's new talent. Blues on Tuesdays, gospel on Wednesdays (and at Sunday brunch), African percussion on Thursdays, reggae and calypso on Fridays and Saturdays.

TASTINGS

BY ALEXIS BESPALOFF

The Merlot grape has been a particular success on Long Island. The best bottles offer polished, supple reds for summer entertainment. Try such 1988s as the elegant and complex Hargrave ($17), the opulent Palmer ($12), and the restrained and balanced Bidwell ($11).



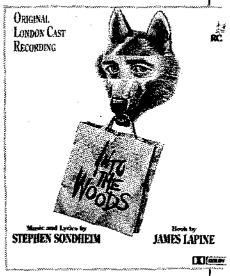
David Kelley

THEATER

I Hate Hamlet: Nicol Williamson does a real star turn as John Barrymore in Paul Rudnick's spirited comedy about a most improbable TV star who's cast in a Shakespeare-in-the-Park production of *Hamlet.* At the Walter Kerr Theater (219 West 48th Street; 840-0300).

RECORDINGS

***Into the Woods:* Three years after the show opened on Broadway, the British production, headed up by Julia McKenzie, had its debut at the Phoenix Theatre to glorious reviews. The original London cast recording is a definite curiosity and quite different from the American version (RCA Victor).**


ORIGINAL LONDON CAST RECORDING
INTO THE WOODS
Music and Lyrics by STEPHEN SONDHEIM
Book by JAMES LAPINE

MUSIC

The American Composers Orchestra—founded fifteen years ago to perform American works—is giving a special benefit concert on June 6 at Laura Belle. Bobby Short is the host, and the Kronos Quartet plays, along with jazz trumpeter Hannibal Peterson.

The Berlin Philharmonic, which hasn't been in town since 1982, is at Carnegie Hall on June 6, 7, and 8. Conducted by Bernard Haitink, the orchestra plays Haydn and Mozart, Bruckner's Ninth Symphony, Mahler's Sixth, and Brahms's Second.

TELEVISION

I, Claudius: "Don't eat the figs" is sound advice from the empress Livia (the magnificent Sian Phillips). But do join her and her scheming family for the thirteen episodes of *I, Claudius,* being shown Sundays through August 25. It traces the Roman Empire under Augustus, Tiberius, and Caligula, highlighting the rise and fall of Claudius—played brilliantly by Derek Jacobi. (*Masterpiece Theatre,* June 9; Channel 13, 9 to 11 P.M.)

MUSIC

Stephen Horenstein and The Jerusalem New Music Ensemble

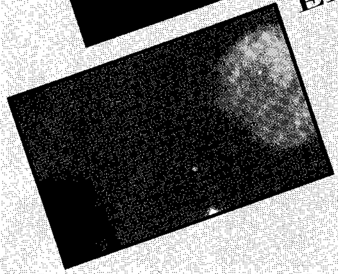
Agadot June 16 & 17
Merkin Concert Hall at the Abraham Goodman House
129 West 67th Street
(212) 362-8719

THEATRE

Grupo Macunaíma
Old New Story
June 8 - 23
Repertorio Español
138 East 27th Street
(212) 889-2850

State Theater of Lithuania
Uncle Vanya & The Square
June 13 - 23
The Joyce Theater
175 8th Avenue
(212) 242-0800

Els Comedians
La Nit
June 13 - 17
Battery Park City
Battery Place & West Street
(212) 989-6996



Suzuki Company of Toga
Dionysus
June 20-23
The Juilliard Theater
155 West 65th Street
(212) 307-7171

DANCE

Pongsan Masked-Dance Drama
June 8 & 9
The Asia Society
725 Park Avenue
(212) 517-ASIA

KIDS ARTS

Ralph Lee and The Mettawee River Company
Wichikapache Goes Walking
June 15 & 16
Triplex at Borough of Manhattan Community College
199 Chambers Street at West Street
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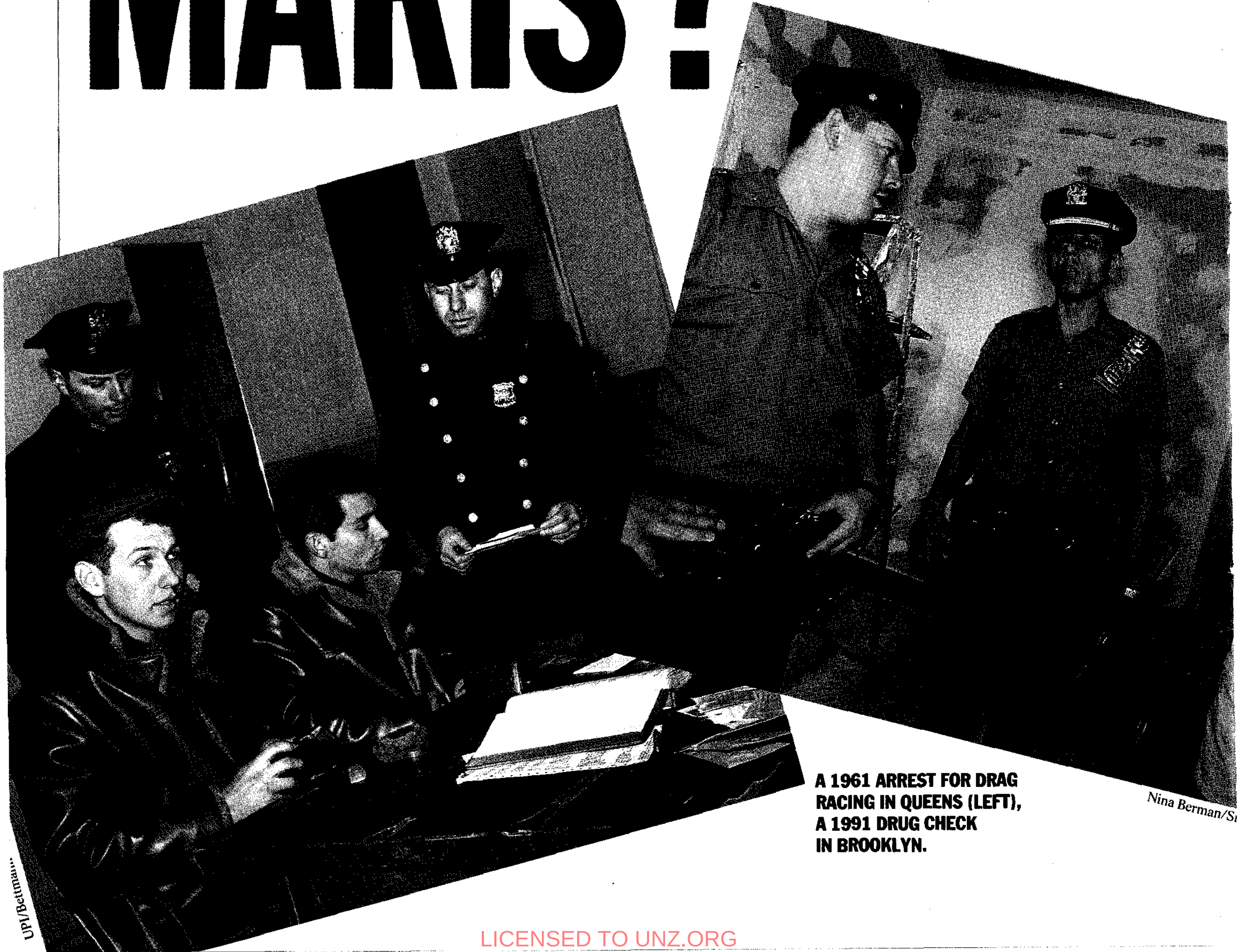
New York

Where Have You Gone, ROGER MARIS?

WHAT A DIFFERENCE 30 YEARS MAKES

BY CHRISTOPHER BYRON



A 1961 ARREST FOR DRAG RACING IN QUEENS (LEFT), A 1991 DRUG CHECK IN BROOKLYN.

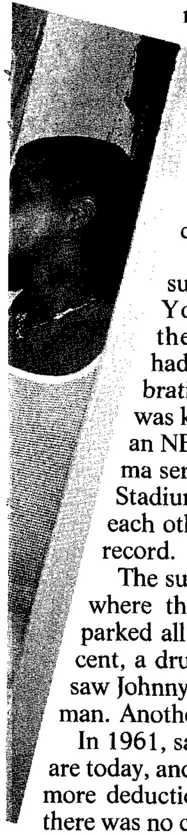
Nina Berman/Si

UPI/Bettmann

IT WAS THE SUMMER OF 1961—30 YEARS AGO LAST WEEK, TO be precise—and a new movie had just opened at Radio City. It was *The Pleasure of His Company,* starring Fred Astaire and Debbie Reynolds. Billed as "the fun picture of the year," the movie is now remembered—if at all—as a little romp in the spirit of *Breakfast at Tiffany's,* which also opened that year.

These days, both pictures seem of another age—as, for that matter, does the summer of 1961 itself. Incredible though it sounds, Herbert Hoover was still alive, and so were Harry Truman and Dwight Eisenhower. In the first week of June, all three coincidentally turned up in New York for a visit—undoubtedly the only city in the world in which the simultaneous arrival of three ex-presidents would scarcely make news.

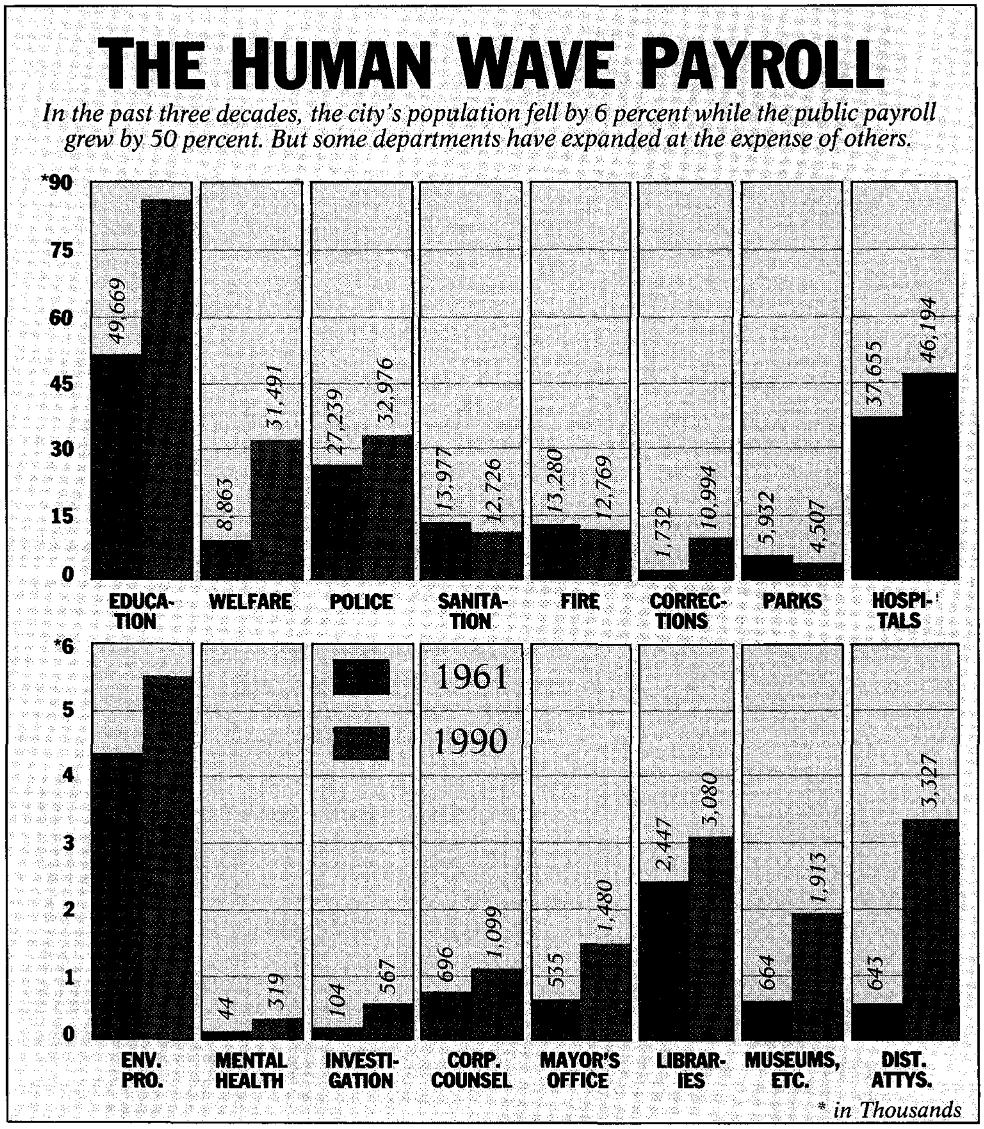
In a sense, that summer of 1961 was the last of its kind—that one final season when no New Yorker yet doubted that the axis of the Earth really ran through the city. In the summer of 1961, New Yorkers could catch a glimpse of the drug plague to come, as heroin had already started to take hold in the black and Hispanic ghettos. But the problem seemed confined and containable. There was no crack, homelessness, or AIDS to eviscerate communities and drain millions from the city budget. There was not a rolling tide of undocumented immigrants for the city to absorb and support. There were no horrifying tales of widespread child abuse, and gangs could be romantic, à la *West Side Story.* No one talked apocalyptically (and inaccurately), as people do today, of New York as the most dangerous city on earth.



Instead, in the summer of '61, New Yorkers indulged themselves—as they had for generations—in a grand, Whitmanesque celebration of themselves and their city. The *Tonight* show was known as *The Jack Paar Show* and originated from an NBC studio in midtown. The most-talked about drama series in prime time was still *Naked City.* At Yankee Stadium, Mickey Mantle and Roger Maris were battling each other to break Babe Ruth's single-season home-run record.

The summer's hottest club was the Peppermint Lounge, where the Twist was born. "The place had limousines parked all the way down 45th Street," recalled Frank Vincent, a drummer who played the club at the time. "Once I saw Johnny Carson come in. Another time it was Ethel Merman. Another time Martha Raye."

In 1961, salary levels were, of course, much lower than they are today, and federal income taxes were higher. But there were more deductions, Social Security withholding was lower, and there was no city income tax. As a result, people had a feeling of money in their pockets, and they were willing to spend it. A U.S. congressman made $22,500 a year, and one of them, Republican John Lindsay, was willing enough to spend $300 a month of his salary for a seven-room duplex on East 72nd Street.


THE HUMAN WAVE PAYROLL

In the past three decades, the city's population fell by 6 percent while the public payroll grew by 50 percent. But some departments have expanded at the expense of others.

* in Thousands

Relatively speaking, it cost less than it does today to get the most out of New York. A subway ride cost 15 cents, and a box seat at Yankee Stadium cost $3.50. Today, a dad taking his kids to a Mets game can end up dumping $100 on tickets, parking, snacks, and souvenirs. In the summer of '61, an attractive cotton dress at a midtown department store could be had for $10, and a ride on the month-old Eastern Air Lines shuttle to Washington cost only $14. People seemed constantly in motion, buying things, doing things, seeing things. The British essayist V. S. Pritchett tried to capture all this in words, observing of New York that it was "born for the present tense."

Unfortunately, recalling the time now—through the years of race riots and decay, through the crack cocaine and the financial crises—one senses not so much the energy of that moment as a frantic self-delusion as the slide began. Was the New York of 30 years ago what New Yorkers of the time seemed to think? Or was the self-proclaimed "capital of the world" in fact in the incipient stages of becoming an American Vienna, insisting upon its right to a future that would never quite measure up to its memories of the past?

Just as historians are still arguing over the causes of the Civil War, people are a long way from sorting out the reasons for the 30-year decline of the City of New York. But three decades is time enough to recognize the trend. And with New York once again in the midst of a deepening financial crisis, I asked the Citizens Budget Commission to return to that earlier era and compare how the city spent its tax dollars then—category by category in the operating budget—with how the money is being spent today.

AT THE SAME TIME, I TALKED TO PEOPLE WHOSE NAMES have been synonymous with the public life of New York during this three-decade period. I wanted to hear what they had done with themselves during that long-ago summer—back before New York seemed to lose its way. I wanted to learn what the summer of 1961 might have offered New Yorkers that the summer of 1991, with its thick sense of gloom and foreboding, does not.

What resulted was a lesson in just how far the city has fallen, as well as a painful reminder of the limits of what government itself can do to solve social problems. From politics to economics, from social policy to criminal justice, just about every major problem facing New York in 1961 is much worse today. In 1961, the New York *Times* didn't even list CRIME as a subheading under NEW YORK CITY in its yearly index. By 1990, there were subheadings for murder, child abuse, robbery, and sex crimes.

At the same time, as the Citizens Budget Commission data bear out, the governmental bureaucracy that grew up along the way to deal with these problems has now, in many ways, become the most menacing problem of all, threatening in its sheer enormity to bankrupt the very city that employs it.

"By nature, I'm an optimist," says Ellen Futter, president of New York's Barnard College, one of the city's premier institutions of higher learning. "But to me, at least, living in New York is beginning to call to mind those 'degree of difficulty' cards that the judges hold up in Olympic diving competitions. Every year, the degree of difficulty seems to keep going up."

WHERE HAVE YOU GONE,

The summer of '61 was the last of its kind—that one final season when no New Yorker yet doubted the axis of the Earth ran through the city.

ROGER MARIS?

TALKING WITH PEOPLE LIKE Ellen Futter, one detects a note of nostalgia, a tincture of sadness, as if looking back on the summer of 1961 engenders feelings of loss, even failure.

"The summer of 1961? I remember it like it was yesterday," said former Manhattan borough president Percy Sutton. "This summer is the thirtieth anniversary of the Mississippi freedom rides, and as head of the New York chapter of the NAACP, I organized a big fund-raising affair for the rides at the Apollo Theatre." That was in 1961. Now it's 30 years later, and instead of raising money *at* the Apollo, Sutton is trying to raise money to *save* the Apollo.

Some people recalled a sense of security that has vanished. "We played stickball right in the street, every day all summer," recalled Brooklyn congressman Charles Schumer, who was eleven years old in the summer of '61. "And from morning till night, all we talked about was Mantle and Maris." Schumer grew up in the neighborhood around East 27th Street and Quentin Road in Brooklyn, which today *looks* much the same as it did then, with small single-family row houses lining the blocks. But the kids have all grown up and moved away, and all you see now are the aging parents, aunts, and uncles they left behind. Then, the kids swarmed about the neighborhood on their bikes, raccoon tails dangling from the handlebars, baseball cards clothespinned so they would snap against the wheel spokes in just the right, cool way. Was there any danger for these children of summer? "Someone older might come up from nowhere and get you in a headlock," said Schumer, "that sort of thing. There wasn't that constant sense of menace in the air."

IN THE SUMMER OF 1961, REPUBLICAN SENATOR ALFONSE D'Amato had just graduated from Syracuse University law school. He was living at his family's home in Island Park, Long Island, and was commuting daily on the Long Island Rail Road to a bar-review study course in the city. On Friday nights, he and some buddies would come into Manhattan again, this time to attend whatever was going on at the old Madison Square Garden. Would he make Friday-night excursions like that 30 years later? No, D'Amato said, it would feel just too dangerous.

Ellen Futter herself was but eleven years old in the summer of 1961, but she, too, remembered the time well. "We lived on Long Island, in Port Washington," she recalled. "And the summer of 1961 was the first time my parents started allowing me to come into New York on the train by myself. I'd come in on a late Saturday morning, on the Long Island Rail Road, and I'd be met by my grandmother at the flower stall in Penn Station.

"My grandmother would take me to places like the Guggenheim, which had recently opened, and of course she took me to *Breakfast at Tiffany's.*" The Kennedys were in the White House, there was a sense of Camelot in the air, and so far as Futter was concerned, New York was this great enchanted land where all the magic and mystery seemed to come together. "All I can tell you is that it really stirred my imagination," she said.

I asked Ellen Futter, now herself a mother, whether she would permit her own eldest youngster, nine, to begin wandering around Penn Station unescorted when she turns eleven. There was a long, diplomatic pause, after which the president of Barnard answered, "Well, that's two years away. We'll have to see."

If things continue on their present course, the answer should be fairly clear. In two years' time, New York will be an even dirtier, more dangerous city than it is today, and there's precious little reason to expect policymakers to offer anything but higher taxes, reduced services, and stopgap, temporary cuts in employees to deal with the problems.

IN THE PAST 30 YEARS, THE POPULATION of New York City has shrunk by nearly 6 percent. This is mainly a result of a mass exodus to the suburbs of middle-class whites—the backbone of the city's economy. But the Citizens Budget Commission analysis—which is adjusted where appropriate to avoid distortions as a result of various departmental reforms and reorganizations—shows that the number of full-time employees on the city's payroll during the period has grown by close to 50 percent, to 242,860.

In fact, when one includes so-called lump-sum agencies like the Health & Hospitals Corporation, which aren't, strictly speaking, part of the city's payroll but are paid for by local tax dollars, the number jumps to nearly 300,000. And when you add in similar groups like the Transit Authority, Housing Authority, and Off-Track Betting (which didn't exist 30 years ago), the number rises all the way to 362,499. Since the city's total labor force is currently just over 3.3 million, that means that roughly one out of every ten people now holding down a job in the city is drawing a salary paid by the other nine.

The changes in the composition of the city's public-employee work force tell a lot about the quality of life in the city. In 1961, New York employed a total of 13,977 sanitation workers. Today, the city employs 12,726 sanitation workers, a decline of 8.95 percent in the number of people devoted to keeping the streets clean. Similarly, the city employs 3.8 percent

APOLLO
JACKIE WILSON
ETTA JAMES★
VIBRATIONS
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LAST SHOW TONITE 9 30
ETTA JAMES

THE WAY WE WERE: (CLOCKWISE FROM LEFT) MANTLE AND MARIS, A FIFTH AVENUE CROWD, THE APOLLO IN 1961, RUSH HOUR ON THE SUBWAY, AND A STUDIOUS CLASS AT P.S. 86.

fewer firemen than it did 30 years ago, and 24 percent fewer people in the Department of Parks.

BUT COMPARE THOSE DECLINES WITH WHAT HAS HAPPENED elsewhere in the budget. In 1961, the city employed 8,863 workers in what was known then as the Department of Welfare. Today, it is known as the Department of Social Services and employs close to four times as many, or 31,491 people—more even than the total number of police in 1961.

The Police Department itself is up 21 percent from its 1961 level, and considering what has happened on the crime front in the intervening years, further increases would hardly seem unjustified. But the gain to date, whatever one thinks of it, pales when compared with that of the city's district attorneys, who process the cases. In 1961, the city had 643 people working in the departments of the various borough D.A.'s; today, there are 3,327, a more than fivefold increase.

The biggest gains of all have come in the ranks of the people who take over when the D.A.'s are finished—the corrections officers who actually have to guard the inmates. Since 1961, the number of inmates held in New York City jails on any given day has roughly doubled, from around 9,000 to around 19,000. But the number of uniformed officers guarding them has leapt from 1,732 in 1961 to 10,994 today, a more-than-sixfold increase.

There have been big gains in other such areas as well. The city's Department of Investigation, which, among other things, probes corruption allegations among city employees, had 104 employees in 1961; now it has 567, or more than five times as many. According to the Citizens Budget Commission analysis, most of those gains didn't come in connection with the corruption probes of the Koch years but more recently. "It's a lot easier to hire corruption investigators than it is to let them go," says Dean M. Mead, a researcher on the CBC staff. "What mayor in his right mind is going to stand up and call for cutting back in this area? People will say he has something to hide!"

The office of the corporation counsel, which handles lawsuits against the city, had 696 employees in 1961. Today it has nearly twice as many, or 1,099, even though many of their functions duplicate work going on in the legal departments of the city's various administrative agencies, which, according to the budget commission, also have lawyers on their payrolls.

In 1961, the city had 44 people working in what was known then as the Community Mental Health Board. Today the board is known as the Department of Mental Health, Mental Retarda-

Photographs: clockwise from top left, Frederic Lewis Stock Photos; Frank Driggs Collection; UPI/Bettmann Newsphotos; Louis Liotta/New York *Post*; UPI/Bettmann Newsphotos.

tion & Alcoholism Services and employs 319, a sevenfold increase. Yet in the main, according to the budget commission, these people do little in the way of actual mental-health counseling but instead simply "oversee" service contracts awarded to private agencies for mental-health work.

There's been similar growth in the higher-education system. In 1961, the city employed 4,519 in higher education. Some 4,089 of this total worked for the city-college system, with the remainder, 430, working in a newly established network of two-year community colleges. In the wake of the fiscal bailout of the city, all but the community colleges were shifted to state control, removing city-college teachers and staff from the city's payroll. But the community-college system in the meantime had itself begun to grow and today employs 3,843, or nearly as many as the entire city-college system in 1961.

NO CITY DEPARTMENT REFLECTS THE CHANGES THAT have swept over New York more vividly than the school system—although misconceptions about how well it is doing its job abound. "There seems to be a broad belief afoot that the city's schools have collapsed," says Professor Robert Berne of NYU's Wagner School of Public Service, one of the city's leading experts on the school system. "Yet the data don't support it." People can argue about whether the city's schools are doing as good a job as they should, and Berne includes himself among those who say they can do better. But New York's schools, by just about every measure one chooses to look at, are better today than they were 30 years ago.

WHERE HAVE YOU GONE,

As a boy, congressman Charles Schumer played stickball all summer in the street. "There wasn't that constant sense of menace," he said.

ROGER MARIS?

Yet the cost to taxpayers has been staggering. To begin with, the women's-liberation movement of the seventies and eighties has helped drive teacher salaries up, as schools everywhere now have to compete with corporations in the private sector in order to attract female workers. Meanwhile, teaching kids to read and write accounts for only a portion of what the schools are expected to do.

From federally mandated programs like special education to sex education and the debate over the distribution of condoms, the city's schools have increasingly become surrogate parents for the city's youngsters. The system struggles to provide the social and moral guidance—to say nothing of the basic education skills—needed for children to become responsible, self-supporting adults. In the process, the head count on the school-system payroll has exploded.

In 1961, the system of primary and secondary education in New York employed 49,669 teachers and staff. Since then, the number of school-age youngsters aged five to seventeen in the city has declined by 20 percent. But the number of teachers and staff employed in the system has leapt by 73.6 percent. With 86,224 on its payroll, New York City's teaching bureaucracy today nearly equals in personnel the combined staffs of the Department of Social Services, the police, fire, and sanitation departments.

Yet even this army of educators may not be enough to cope with the demands placed on the schools. Ultimately, the problems of the schools are the same—just as massive and complicated—as those of the city as a whole. When David Dinkins hired Joseph Fernandez away from the Dade County (Miami) school system to become chancellor of New York City's schools in September 1989, critics carped at his bringing in an outsider. But it was an unfair rap. Fernandez hardly needed to get acquainted with the broad outlines of the problems he would face because, like Miami, New York has become in many ways a Third World city.

In 1960, 78 percent of all New Yorkers were white, with blacks accounting for 60 percent of the remainder. But beginning in the mid-sixties, waves of immigration—from the Caribbean, Latin America, Africa, the Indian subcontinent, and Southeast Asia—began to wash over New York.

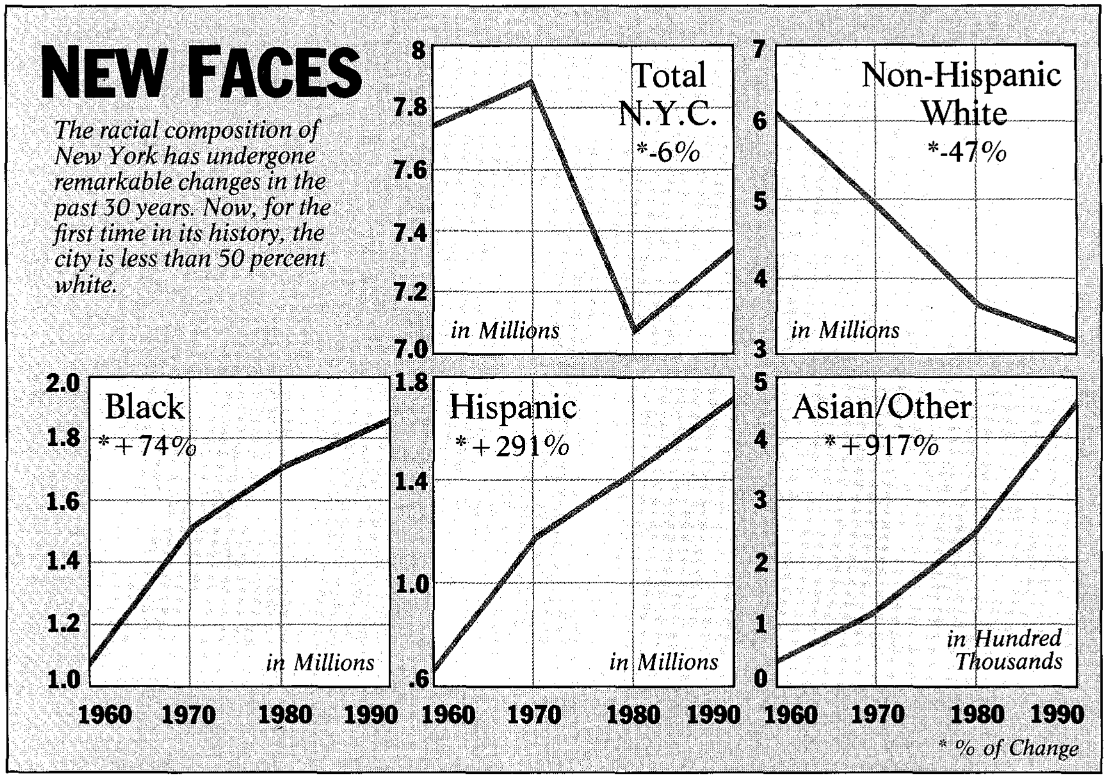
By 1990, the city's non-Hispanic white population had shrunk by nearly half, to 3,163,125, while the number of blacks, Hispanics, and Asians had increased by 240 percent, to 4,120,411. As a result, New York has now become, for the first time in its more-than-350-year history, a city in which whites are in the minority, accounting for roughly 43.2 percent of the city's total population.

A REMARKABLE ANALYSIS, RELEASED IN FEBRUARY BY the New York City Department of City Planning, shows what has happened in the past ten years in Queens alone. That borough has long been regarded as New York's nearest bedroom community for middle-class whites—virtually a suburb within the city. The perception lingers on, but the numbers don't support it.

In 1980, 62.6 percent of the residents of Queens were white, with blacks and Hispanics together constituting just under 32 percent. The remainder, or just around 5 percent, were composed of Asians. By 1990, more than 245,000 whites—or more than one in every five white residents of 1980—had fled the borough. They were more than offset by an inflow of 49,581 blacks, 117,572 Hispanics, and, perhaps most surprisingly, 133,177 Chinese, Koreans, and other Asians. Result: Queens today is only 48 percent white, with more blacks than either Manhattan or the Bronx and nearly as many Asians as the rest of the city combined. There is scarcely a neighborhood in New York that hasn't felt the impact of similar demographic changes. The influx of Koreans and other Asians seems generally to have been an economic boon. But other immigrant groups have brought more problems than benefits for the city and its budget.

The Washington Heights section of Upper Manhattan, where the Henry Hudson Parkway coils past the Cloisters en route to Riverdale in the Bronx, had been a favorite destination of German Jewish immigrants in the thirties. The region has some of the most attractive parks in the city and is still regarded by many of its residents as one of New York's most stable and attractive family neighborhoods. But upper Broadway cuts through the area like a no-man's-land, and just to the east lies a part of Washington Heights that belongs to another world altogether. Here one finds neighborhoods teeming with undocumented Caribbean immigrants, drugs, and what upper-Manhattan councilman Stanley Michels calls "one of the highest murder rates in the city."

New Yorkers have always prided themselves on their liberal attitudes and tolerance of the rights of others. But the pursuit of accommodation and compromise—of particular importance when it comes to the explosive question of race relations—increasingly seems to have deserted the city. Now it's no longer whites versus blacks, or either group versus Hispanics, but everybody versus everybody: blacks, Hispanics, Italians, Greeks, Russians, Koreans, Hasidim—you name it. As Moynihan and Glazer demonstrated many years ago, New York may never have been the great melting pot that some liked to think. But neither was it the nonstop ethnic shouting match it seems to have become.



NEW FACES

The racial composition of New York has undergone remarkable changes in the past 30 years. Now, for the first time in its history, the city is less than 50 percent white.

The summer of '61 appears to have been when the process of compromise and tolerance began to unravel. No New Yorker had a better view of what happened than Robert F. Wagner Jr., the son of the late mayor. Now 46 and teaching government at New York University after a tour as president of the Board of Education in the Koch years, Wagner was seventeen and living in Gracie Mansion in the summer of 1961.

Like everyone else I talked with, he, too, remembered the summer well—in his case because it constituted his first real contact with the campaign politics of New York City. Wagner's father was running for reelection that summer, and the son helped out. Young Wagner wrote letters for his father, helped with speeches, and traveled everywhere with the candidate.

Bob Jr.'s dad had already served two successful terms as mayor, beginning in 1954, and now he was going for a third. Only instead of running as the candidate of the Democratic machine that had controlled city politics for generations and produced Wagner himself, the mayor decided to run *against* the machine in that summer's primary, casting himself as a "reform" candidate.

AT THE TIME, WAGNER'S BOLD MOVE SEEMED TO CAPTURE the imagination of the voters. The political process had grown incestuous and corrupt in the era of clubhouse pols like Carmine DeSapio, and there seemed to be a thirst for change. It was, Bob Jr. now recalls, one of the "epochal" events in the history of New York politics. In the primary, the reformed Wagner triumphed against the combined forces of every county Democratic organization in the city, as well as all but one of the city's regular Democratic district leaders and the entire Democratic congressional delegation. He then went on to win the general election as well. Yet looking back from the vantage point of 30 years, the younger Wagner now sees in his father's success a darker reality—the beginning of the end for New York's politics of compromise. "We began moving toward a politics of individuals as opposed to organizations," says Wagner.

Indeed, by the late sixties, it had begun to seem that anyone with three supporters and a pal in the media could try to become mayor. The decade saw the continued decline of the newspaper business in New York, but local television news quickly filled the void with the start of sound-bite journalism.

By the 1969 mayoralty campaign, the city was crawling with candidates, as image replaced organization. There was not only John Lindsay but Norman Mailer, Herman Badillo, James Scheuer, Bob Wagner, and even the unforgettable Mario Procaccino, who actually won the regular Democratic Party primary. Such a campaign circus, Wagner agreed, was an egregious expression of the politics of the individual heralded in his father's own 1961 primary triumph.

Like most circuses, this campaign had its moments of comic relief. At one point in the campaign, Mailer leaned into a waiting TV microphone and referred to Bob Wagner, whose time was past and who obviously had no business running for public office yet again, as "a twelve-year-old gelding."

At another point, Procaccino—bent on convincing blacks that he wasn't a racist—went to Harlem for a stump speech and, in a fabulous foot-in-mouth gaffe, told a crowd of stunned listeners, "Don't worry, my heart is as black as yours!"

Procaccino—who ran on a divisive law-and-order platform—seemed even then to be something of a clown. But his emergence suggested that the city's consensus on race was breaking apart, and the period that followed has simply worsened the divisions. At the start of the sixties, Wagner recalled, a liberal coalition dominated New York politics and integration was a goal of public policy. But as the decade unfolded, the goal shifted, in Wagner's words, to "community empowerment" and racial separatism.

The school system became the battleground, and in 1969, much of the system's centralized power was distributed to 32 local school districts around the city. The result, says Wagner, has been a pervasive "lack of accountability" that now makes it virtually impossible to reward good managers or punish poor ones.

That observation could be equally valid if applied to much of New York. For in the babble of small voices that has become the chorus of public discourse in the city, the problems seem so big, and the solutions so obscure, that no one seems willing to take responsibility for anything. The voters blame the mayor, the city council and the mayor blame each other, the mayor blames Albany and Washington, and people talk about moving out if they only could.

The summer of '61 from this distance does indeed seem bathed in a golden light. Yet New Yorkers have always been a pushy, rude, divisive, self-dramatizing lot who thrive on crises and can have collectively a manic-depressive quality—from the despair of the seventies fiscal crisis to the delirium of the eighties in very short order.

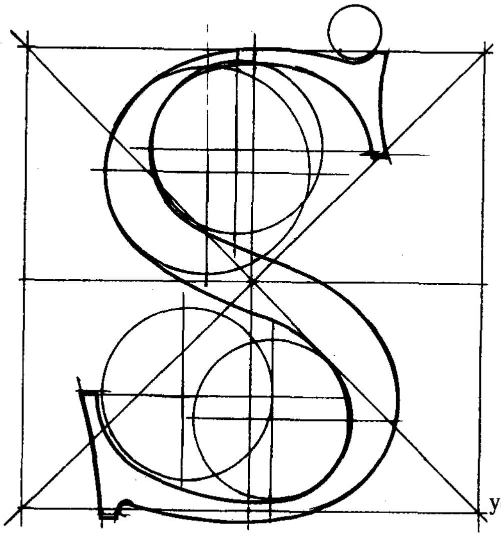
So, while the summer of '91 seems a time for elegies, one thing shouldn't be forgotten: The city has always been about change. In fact, perhaps the most hopeful thing one can say about New York right now is the utter certainty that its future will be different from what prevails at the moment. ■

ALL ABOUT RENOVATION

THE BIG FIX

BY

STEPHEN M. POLLAN AND MARK LEVINE

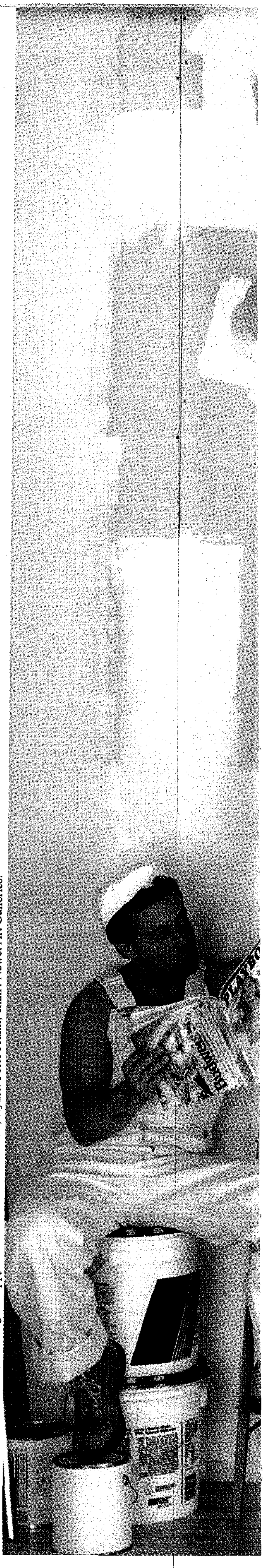


Sydney Carton is livid. Two years ago, he and his wife, Lucy, put their one-bedroom co-op on the market. It was definitely time to find a bigger place; Lucy was pregnant. But they got only one offer—for $10,000 less than they'd paid five years before. And so, eighteen months later, Sydney and Lucy and their son, Charles, were still in their cramped apartment on the Upper West Side.

Afraid they were doomed to spend the next two years climbing over cartons of Pampers to get to the bathroom, Sydney had given up hope—until he heard that the apartment beneath his was up for sale. It took only ten minutes to convince Lucy that they could afford to buy it and connect it to their own apartment with a staircase. So they snapped it up, and Sydney arranged a meeting with an old college chum who was a downtown architect.

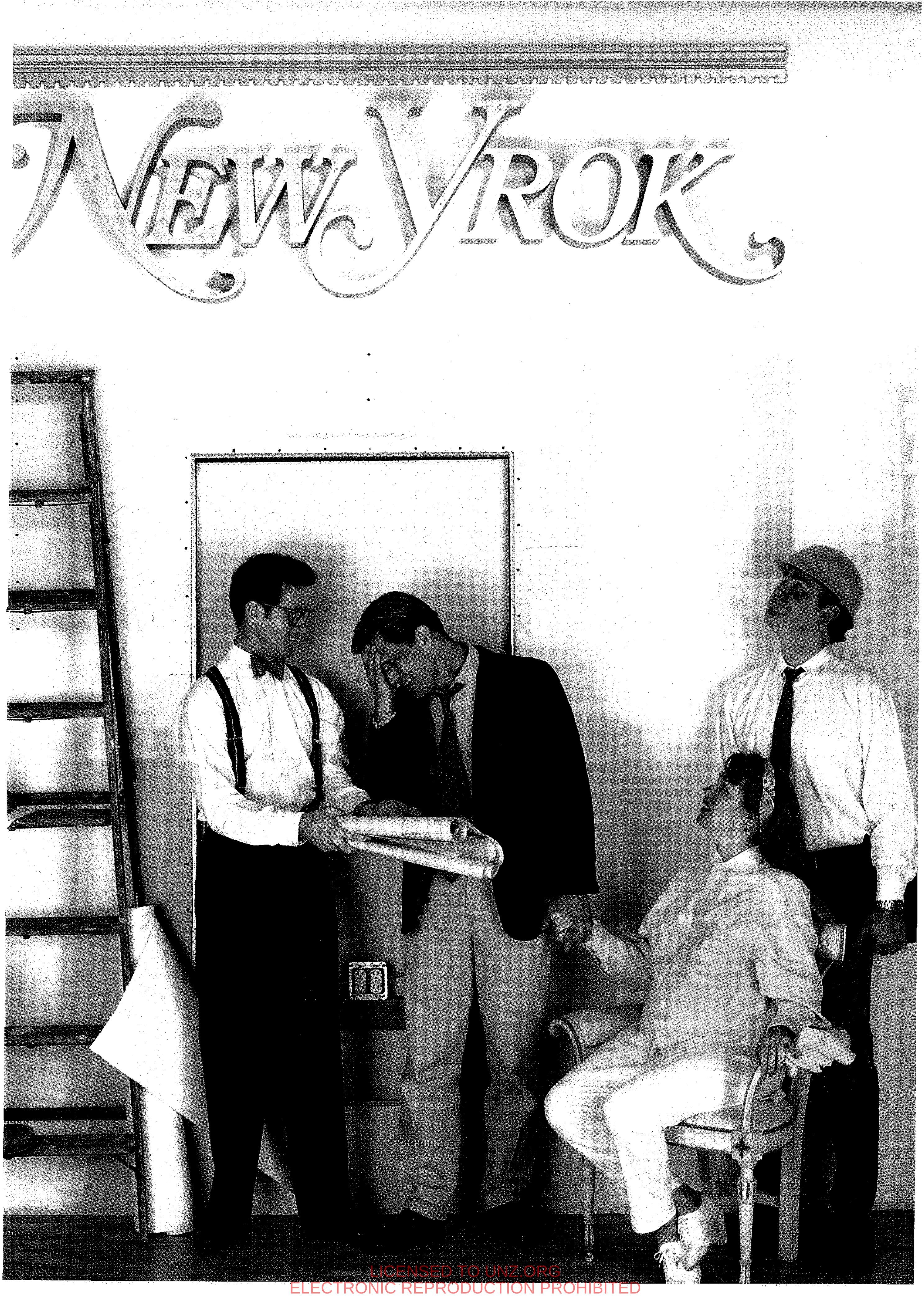
Sydney was amazed at how little Howard Roark had changed since their days at Antioch. His wardrobe—and idealism—were straight out of the sixties. Roark brushed off Sydney's worries about the Buildings Department and the co-op board with a wave of his hand ("They're all Fascists"). So, taking his friend's advice, Sydney did not ask the board's permission to combine the two apartments; he simply told them he was buying the place for a family member.

The contractor's spike-haired crew repartitioned the downstairs apartment and



Models: (left to right, all from Bookers, Inc.) Carl Pluchinotta, George Carr, Stan Newman, Rachel Renick, Glenn Linder; set design: Happy Massee and Didier Canaux; stylist: Peter Frank; chair: Newel Art Galleries.

PHOTOGRAPH BY TOHRU NAKAMURA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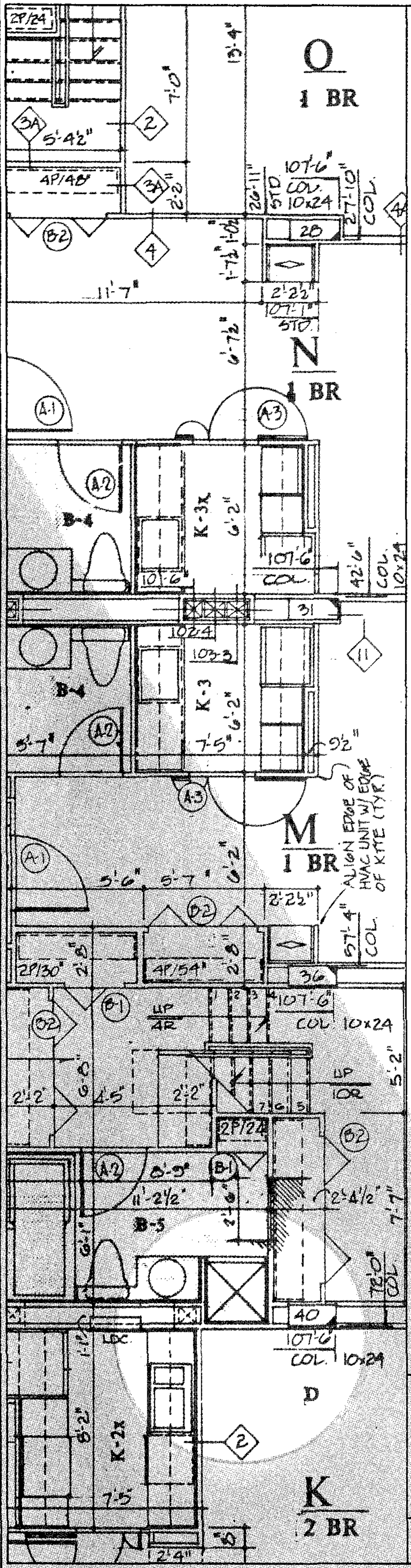


connected it to the upstairs place by a wrought-iron spiral staircase. The job cost 30 percent more than Roark had estimated, but there was no denying that it turned out beautifully. So beautifully, in fact, that Sydney couldn't resist showing it off, even though the only person around was the doorman he'd stiffed at Christmastime.

The next morning, there was a knock on Sydney's door. His visitor, an impeccably dressed young man who introduced himself as the co-op board's counsel, asked Sydney if he was aware that any structural changes made to individual units had to be approved by the board. Sydney, still fumbling with his slippers, didn't have time to reply before the fellow pointed out that any renovations that changed the floor plan of an apartment required approval from the Buildings Department. Then he handed Sydney a letter informing him that the Buildings Department had been told of his actions and that the board was giving him one week to return both apartments to their original condition.

Now, as it dawns on Sydney that the only way he's going to be able to visit his young son is by taking the elevator down one floor, he begins to shake. In between competing visions of his hands tightening around Roark's throat and 3 A.M. elevator rides in his bathrobe, Sydney tries to figure out exactly where he went wrong.

NEARLY EVERY NEW Yorker who has had work done on his flat can recount some tale of architectural arrogance, contractor corruption, or infuriating Buildings Department bureaucracy. Yet, despite the home-renovation industry's poor reputation (the axiom is that a job will take twice as long and cost twice as much as the original estimate), more and more city dwellers are renovating. The harsh realities of the 1991 real-estate market have replaced their dream of appearing on *This Old House* with a more modest vision: getting additional living space within their own four walls.

Fortunately, architects and contractors across the metropolitan area are desperate for work these days. Homeowners will doubtless get good deals. But they'd better know what they're doing: Renovation is the single most complicated and potentially catastrophic consumer transaction. To save money and avoid catastrophe, owners must take charge of the project themselves—not by trying to play the role of architect or general contractor but by becoming intelligent, activist supervisors.

HOW ALTERATIONS AFFECT VALUE

RENOVATING CAN ADD TO the value of a home, but it can also produce what lawyer and real-estate developer Erwin Shustak, of Bizar Shustak Martin & Schneider, calls a "superadequacy"—an improvement that costs more than the value it adds to the home. "If installing a centralized audio/video system costs $40,000 but the system adds only $25,000 to the apartment's market value," he says, "then $15,000 of the cost is considered a superadequacy."

The following improvements, Shustak says, add more to the market value of a home than they cost to accomplish: an off-white or neutral-color paint job, landscaping and general exterior cosmetics, central air-conditioning, and kitchen and bathroom upgrades without deluxe appliances or unusual color schemes.

But the following improvements tend to cost more than they add to a home's resale value: swimming pools, hot tubs, outdoor spas, customized or built-in furnishings, expensive woodwork and cabinets, deluxe wall and floor coverings, bidets, tennis courts, and central audio/video systems.

Apartment dwellers, unable to add to their total square footage by building out, sometimes opt to change the layout of rooms, adding, say, a third bedroom or a second bathroom. Such internal renovations boost an apartment's resale value, as long as the rooms themselves don't become closetlike in the process and the floor plan remains logical.

"If you can add a bedroom by converting what was a formal dining room, you'll probably add value," says Michael Santow, a lawyer and certified real-estate appraiser whose Brooklyn firm, Santow Realty Consultants, Inc., specializes in property in Manhattan and Westchester. "Just make sure you have an eat-in kitchen. Most people want some part of an apartment to be set aside for eating."

If you hope to recoup the cost of a reno-

93-31 77St.
Jackson Heights, N.Y. 11372
Tel: (718)555-0327

CONTENTS: NOTES ON CONNECTING STAIR

DRAWING NO. A.1

PROJECT: 611 WEST END AVENUE
NEW YORK, NEW YORK

SCALE: NTS
DWG BY: JMN
DSN BY: JMN
CHK BY JMN

OWNER: SYDNEY CARTON

Photograph by Joseph Clementi. Construction by Didier Canaux. Blueprints courtesy of David Koralek. Initials by Anne Pomeroy.

vation when you eventually sell your home, make sure the changes reflect mainstream taste. That doesn't mean you should remove character from your apartment in an effort to make it nondescript. "It's the details of older apartments that make them special," says interior designer R. Michael Brown, of R. Michael Brown Design Associates, Inc. "The odd-shaped rooms, the glass-pane doors on kitchen cabinets, the picture moldings, and the wooden countertops are all assets, financially as well as aesthetically. Eliminating them would have a negative effect on the apartment's value."

It's important not to obliterate appealing details, but remember that buyers want the modern comforts; antiquated fixtures, for instance, will put them off. "Buyers today are looking for apartments in move-in condition," notes Lillian Valchar, who, as a broker with Stribling & Associates, Ltd., has been selling Manhattan co-ops and condominiums for the past nine years. "They're stretching to buy a home—six rooms rather than four. So they won't have any money left to fix it up."

The addition of luxuries—skylights, fireplaces, greenhouse windows, etc.—may or may not be sound investments; demand for features like these fluctuates unpredictably. Indeed, adding such high-end amenities may lead to one of the worst renovation mistakes: overimprovement.

Real-estate values are determined by the selling prices of comparable properties. Similar houses on a suburban block—or apartments in an Upper East Side high rise—may vary in quality, but they will all be priced within a 30 percent range. If the average price for two-bedroom, one-bathroom apartments in a building is $200,000, the most magnificent of them is worth no more than $230,000, and the worst will be valued at no less than $170,000.

It makes sense to commission a renovation that will bring an apartment from the bottom to the middle of that 30 percent price range, or bring it from mid-range to the top. "You get more of your money back from bringing a home or apartment up to the character of others in the area or building than by making yours better than the rest," Santow says. "In an area where the homes have two or three bedrooms, the owner who adds a third bedroom will recoup more of his costs than his neighbor who adds a fourth."

You can get a rough estimate of how much a potential renovation will add to the value or salability of your home by speaking with knowledgeable local real-estate brokers. To get a firmer figure, hire a real-estate appraiser to make an analysis. For a fee of between $175 and $200, he or she will tell you how much you'll recover and how long the renovation work will take.

"OPENING WALLS IN NEW YORK," SAYS ONE GENERAL CONTRACTOR, "IS LIKE CONDUCTING EXPLORATORY SURGERY."

Interior renovations in the metropolitan area average between $35 and $50 per square foot (new construction averages between $85 and $105 per square foot). Prices for work done in New York City will be at the top of the range. If you need a very accurate estimate of cost, hire a professional estimator. These people, usually experienced former contractors, can be found on the staffs of large contracting and construction-management firms. For a fee of $75 per hour (estimating a small job should take three to five hours), they can look at a set of plans and come up with a local-cost estimate that should be within 2 and 3 percent of the actual cost.

"Working in the city is more complicated because so many of the buildings are older," says Steven Heller, whose Greenwich, Connecticut, company, Cardinal Properties, serves as a general contractor inside and outside the city. "Opening walls in New York is like conducting exploratory surgery. Sometimes there are no plans on file. You may find termites or a steel girder—you never know." Charges are higher to bring men and material into the city. Parking, removing debris, tips (bribes) to building personnel all cost more. Working hours are limited by co-op boards, and city subcontractors' costs are higher than those of their suburban counterparts.

Take heart, though: New York has more than its share of fine tradesmen. "When we began working in New York," says Frederick Raskopf Jr., Heller's partner in Cardinal Properties, "we brought our own subs with us; we were worried about the workmanship and attitude of city tradesmen. It wasn't necessary. We've learned that some of the best subcontractors in the world are right here in New York City. They're skilled, they show up on time, they put in a full day, and they have a sense of urgency."

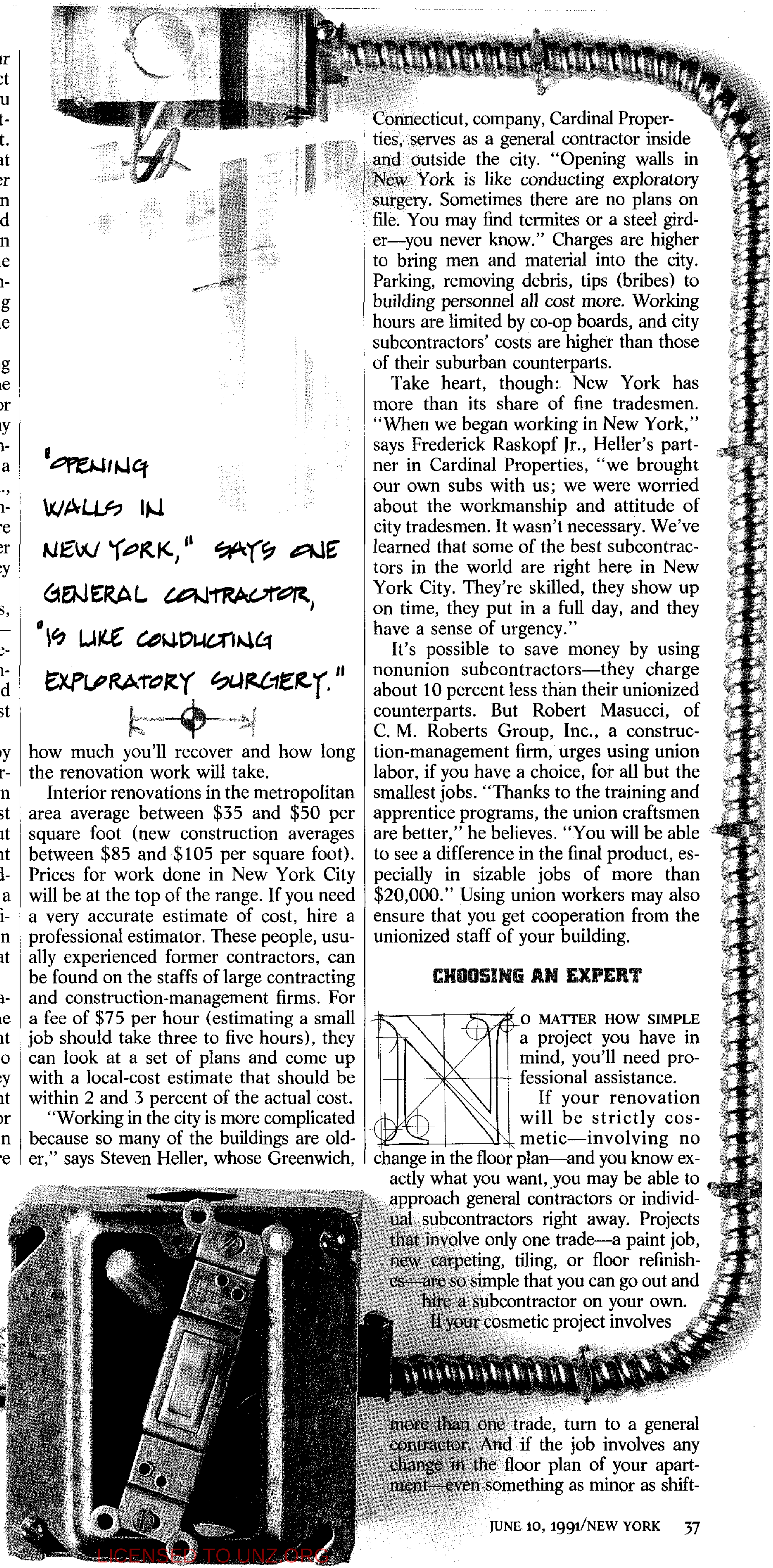
It's possible to save money by using nonunion subcontractors—they charge about 10 percent less than their unionized counterparts. But Robert Masucci, of C. M. Roberts Group, Inc., a construction-management firm, urges using union labor, if you have a choice, for all but the smallest jobs. "Thanks to the training and apprentice programs, the union craftsmen are better," he believes. "You will be able to see a difference in the final product, especially in sizable jobs of more than $20,000." Using union workers may also ensure that you get cooperation from the unionized staff of your building.

CHOOSING AN EXPERT

NO MATTER HOW SIMPLE a project you have in mind, you'll need professional assistance.

If your renovation will be strictly cosmetic—involving no change in the floor plan—and you know exactly what you want, you may be able to approach general contractors or individual subcontractors right away. Projects that involve only one trade—a paint job, new carpeting, tiling, or floor refinishes—are so simple that you can go out and hire a subcontractor on your own.

If your cosmetic project involves more than one trade, turn to a general contractor. And if the job involves any change in the floor plan of your apartment—even something as minor as shift-



ing the location of the toilet—the first person you should speak to is a licensed architect.

To get accurate estimates from general contractors, make sure every bidder is working with the same information. If the job is small—say, replacing, but not moving, all the components in a bathroom or kitchen—that's easy. But larger jobs require a complete set of plans. "Contractors have a tendency to project their own ideas onto a less than complete set of plans or an unplanned project," warns architect David Piaker, of Fifield Piaker & Associates Architects. "You may end up with an incredible range of bids. I've seen jobs where the spread between the lowest and the highest was $200,000."

Comprehensive plans also ensure that the project is finite. If a renovation shifts from day to day, its price will grow. "Homeowners don't understand that one minor change can have a tremendous effect on the schedule or budget," says Dinyar Wadia of Wadia Associates, Inc., a builder and general contractor who has been specializing in New York City and Connecticut home renovations for more than fifteen years. (His firm, Wadia Associates, is based in New Canaan, Connecticut.) "Moving an electrical switch from the right side of a door to the left side isn't simply a matter of cutting another hole," he explains. "It might mean going down to the basement and rerunning the wires through the whole house."

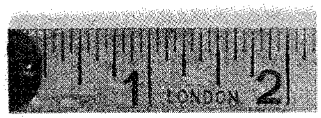
"Incomplete plans throw off the entire process," notes construction manager Robert Masucci. "If something is inconclusive or left out, a contractor will simply interpret what isn't there; the varied interpretations are what accounts for wide discrepancies in bidding." Carpenter and general contractor Peter Devine, of Peter Devine Remodeling and Design (222-3801), agrees, adding, "People tend to complete their vision of a project at the end rather than at the beginning. Toward the end, they begin to see what it's really going to look like. Spending a few more dollars on the architect's papers before the job starts could save the homeowner thousands of dollars down the line."

Mike Ryder* regrets renovating his Manhattan apartment without a set of formal plans. "I was going to have plans drawn up by an architect," he says, "but I couldn't find one who shared my vision of the project. And I really trusted my contractor. He seemed to understand what I wanted.

"But as the project went on," Mike complains, "I realized that the costs were escalating. Both the contractor and I began making changes. I would try to get an idea of what things were costing; he could tell me about things he'd already done or that he was currently working on, but the future remained vague. It wasn't until the very end—the last couple of months—that the fog lifted. I had thought I would spend $30,000 on the job, but it ended up costing me $60,000."

Incomplete plans also leave an opening for an unscrupulous general contractor to take advantage of you. "There are contractors out there whom I like to call change-order queens," warns David Piaker. "They look for every chance to ask for change orders, which are requests for additional money. They'll say, 'The plans didn't specify that the wood was to be nailed together, and nails do cost a lot of money, you know.' These guys aren't going to ask the homeowner to clarify things; they'll simply sit back and wait for things to happen and then try to capitalize on the mistakes or omissions."

Though you must have written plans, you shouldn't be inflexible about them. "It's good if there's a certain amount of evolution in a project," says architect Andrew Fredman, of Andrew D. Fredman Associates Architects. "Renovation is such a pain and so expensive that you are



probably only going to do it once. It's worth getting what you want, even if that changes a little bit as time goes on." Mike Ryder agrees: "Even though I now would have a complete set of plans drawn up before having any work done, I still think you have to be flexible; when you're going through it, you figure you'd better get what you want now. When you're writing out checks for $10,000, another $1,000 just isn't that big a deal."

In strictly cosmetic renovations, you can use an interior designer rather than an architect. Designers' fees—typically 25 percent of the cost of whatever they buy for you—are often lower, and their specialization in interior cosmetic matters may be just what your project needs. "We are qualified by our education and experience to prepare interior-design documents," notes Carolyn Brooks (688-0521), an architecturally trained interior designer who has been in the forefront of establishing rigorous state licensing requirements for her profession. "We can provide guidance on all of what has come to be recognized as interior design: room layouts, drawings and specifications, furnishings, fixtures, cabinets, lighting, finishes, materials, and construction not related to the building's systems."

If you're going to be moving walls or fixtures, however, you'll need an architect. Why? Because a set of plans prepared and signed by a licensed local architect can be your passport through New York's Buildings Department.

WORKING WITH THE BUILDINGS DEPARTMENT

NEW YORK CITY'S BUILDING code requires that notice of alterations—even many minor ones—be filed with the Buildings Department," says Leo Weinberger (228-4404), a lawyer who spent six years as deputy general counsel for the Buildings Department. The guidelines spelling out what type of renovation requires notice are filled with legalese and, thus, open to interpretation. The consensus among lawyers is that you need not notify the city of changes that are strictly cosmetic, like replacing tile, repainting, or replacing existing fixtures. However, if your renovation results in any change to the building's structure or systems, you must notify the city and apply for a permit before having the work done.

There are three types of permit applications; selecting the right one is crucial.

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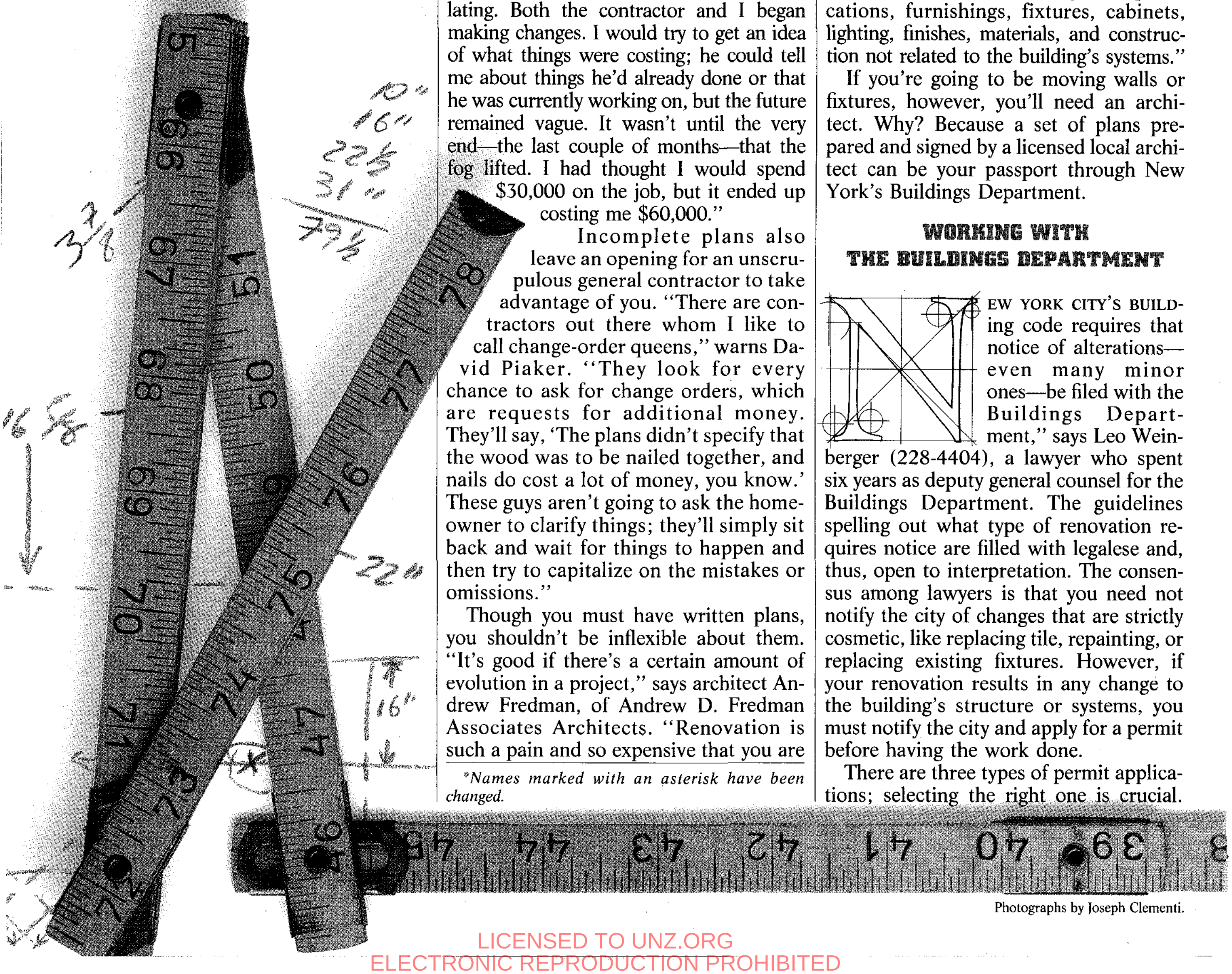
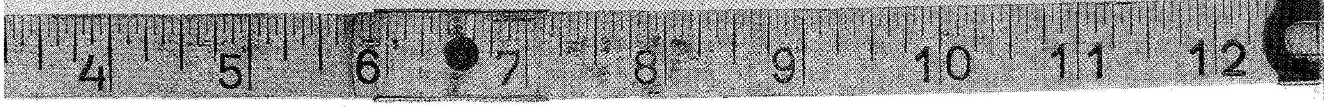
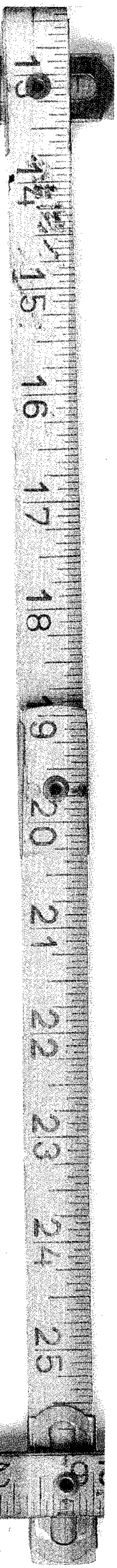
*Names marked with an asterisk have been changed.



Photographs by Joseph Clementi.





"In almost all cases, you should file either an Alt.-2 or Alt.-3 form with the Building Department," says Weinberger. Both are for work that doesn't affect a building's certificate of occupancy. The only difference between the forms is that an Alt.-2 allows amendments to be made to the application after it has been filed. "But if you're doing major renovations—changes that affect the room count, for instance, or the entrance or egress from the apartment or its safety systems—you'll have to file an alt.-1 application form."

Alt.-2 and -3 applications speak for themselves. The burden is on the licensed professional who files them. Alt.-2s and -3s are rarely, if ever, followed up with inspections or studied by the department—it just doesn't have the manpower. If the forms examiner sees that a licensed architect signed the application, he'll process the permit immediately.

"Alt.-1 applications," says Weinberger, "are examined by the Buildings Department, which pays particular attention to the renovation's effect on the apartment's or building's certificate of occupancy. And changing your certificate of occupancy can be a nightmare. The red tape is mind-boggling and will take at least six months—and that's if your architect hires someone to expedite the application."

While your architect, designer, or contractor should know whether you have to file, you might check with the city as well—especially if you suspect your expert has a Howard Roark–like problem with authority. Weinberger suggests scheduling an appointment with a deputy borough superintendent. (To find one, call, in Manhattan, 312-8503; in the Bronx, 579-6929; in Brooklyn, 718-802-3676; in Staten Island, 718-390-5178; in Queens, 718-520-3413.)

Before deciding which application to file, speak with your lawyer as well as your design professional. "It may be to the architect's benefit to tell you to file an Alt.-1," Weinberger notes, "since doing so covers his flanks. But a lawyer can discuss the gray areas of the law with a client, letting him decide how much risk he wants to assume."

How risky is it not to file, or to file the wrong form? Weinberger says it's unlikely that, left to its own devices, the city would ever find out. "In 99 percent of the cases," he says, "the city discovers violations because someone—usually a neighbor—complains." If work has begun without a permit, the Buildings Department will issue a stop-work order and require the owner to get the proper permission or return the building to its original condition. If he does neither, he can be fined until he does what he's ordered to do.

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SMART RENOVATORS KNOW THAT CERTAIN PERMIT APPLICATIONS ARE SELDOM SCRUTINIZED BY THE BUILDINGS DEPARTMENT.

DEALING WITH YOUR CO-OP BOARD

EVEN THE CITY'S APPROVAL of your renovation project may not be enough to satisfy New York's intrusive co-op and condominium boards. "Generally, boards have to be informed only if you're making a structural change or doing anything that affects one of the building's systems," says Mitchell Kossoff, a lawyer who specializes in real-estate transactions and negotiations. "But because boards can be capricious, I urge my clients to err on the side of caution. I tell them to contact the board, tell them what repairs or renovations you'll be making, and ask them if you need to go through an approval process." This holds true whether you live in a co-op or a condominium, Kossoff says: "In New York City, condominium boards can be as powerful as co-op boards. They can pursue litigation against you that could force you to pay large legal fees—and even remove all the renovations because you've somehow violated their rules."

Allen Perlstein, a real-estate lawyer who renovated his Great Neck co-op last year, can attest to how difficult it can be to deal with some building boards. "When I told them I was going to renovate, it was if I'd yelled, 'Fire!' in a crowded theater," he remembers. "They panicked. It took hours to convince them that the building wasn't going to collapse into a heap of rubble. All they could talk about was the noise and possible problems. It wasn't until later that I realized that the reason they gave me so much trouble was that the president of the board lived in the apartment directly above mine."

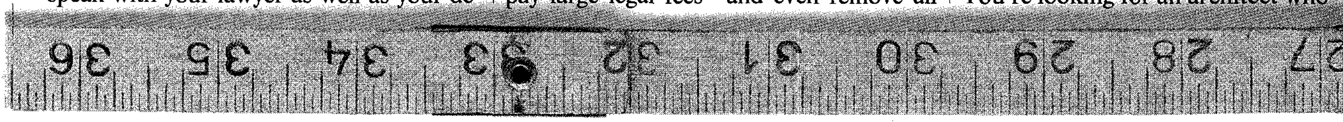
Most boards, though, aren't as panic-stricken as Perlstein's. They simply want to be sure that the job will be done in a good and workmanlike fashion, that it will not adversely affect any of the building's systems, and that, if there's an accident, they are protected. "Most boards will simply ask to see that everyone in the project has the appropriate licenses and that the contractors and subcontractors are bonded and insured," notes Kossoff.

A warning to tenants: Don't make any renovations, no matter how minor or cosmetic, without first getting written approval from your landlord. Unauthorized alterations may be grounds for eviction.

HIRING AN ARCHITECT

YOU WILL WANT to spend a good deal of time interrogating architects. Get a few personal recommendations, then call your local Buildings Department and ask about the candidates on your list. You don't want to hire an architect who's anathema to the Buildings Department, no matter how brilliant his or her designs are. While you're at it, you might even want to speak to your building board or managing agent. Having an architect with experience in your particular building could turn the approval process into a rubber-stamping.

Then interview each candidate. You're looking for an architect who



has experience with projects similar to your own, who seems professional, who has good references, who is someone with whom you feel rapport, and who seems willing to translate your ideas into concrete plans (box, page 42).

That sort of harmony was never established between Mike Ryder and the architect he originally hired to draw plans for his renovation. "She came highly recommended," he says, "and seemed like a very nice person. But she kept fighting me about how I wanted things to look. She kept suggesting things I didn't like. She finally seemed to be listening to what I wanted, but when she handed me the drawings, they were terrible. She had ended up including some things I specifically said I didn't want. I paid $1,500 for a set of plans I had to throw away."

"Don't confuse age with experience," warns Robert Masucci. "What's important is the work the architect has done, not how long he or she has been doing it." And don't feel you have to hire a "name" architect. "I think people should always choose competence over cachet," says Andrew Fredman. "Sometimes name architects impose their style on clients, giving them what they are known for. A good architect gives the client what the client wants." If your ideas and your preliminary budget estimates aren't reflected in the proposed plans, find yourself another architect—unless you're interested in living in an expensive monument to someone else's ego.

Though a seasoned architect should be able to produce a set of plans that costs out to within 15 percent of your budget estimate, some architects provide only a ballpark figure. Tom and Janet Farmer* found that out the hard way. "The project takes on a life of its own," Tom says. "You can tell them you want to spend no more than $100,000—as we did—but don't be surprised if the bids come in for $150,000. If you really are limited to $100,000, tell them you've got only $60,000."

Architects use several methods to bill for their services. "Most," says Mitchell Stern, a lawyer who specializes in transactional law, "want a percentage of the total cost of the job—generally 15 percent—plus reimbursable expenses. While that's not bad if you really trust their instincts as to what the project will cost, I tell my clients to try to get an hourly fee instead. If that's not possible, then at least get them to place a cap on their fee." Architectural fees generally range from $75 to $150 per hour for principals of firms (less for associates).

Most architects use a standard form contract. Savvy homeowners will make sure the agreement addresses certain key points. "It should explicitly state the responsibilities of the architect," stresses Stern. "Fees, payment schedules, and ownership of plans and drawings should be mentioned. And a clause should describe when and how the relationship can be terminated. Most important, the scope of the services the architect will be providing should be spelled out."

WHO SHOULD SUPERVISE?

IN ADDITION TO CONSULTING with you, preparing plans and designs, and coming up with price estimates, architects offer project supervision, and most of them automatically add the fees for this service into their contracts. But for the most part, architectural supervision involves merely checking that the work is being done up to professional standards and in accordance with plans. It almost never includes checking into the contractor's hours, bookkeeping, or bills.

If your project is small—say, the renovation of a kitchen and bathroom—the architect need not get involved in supervision; you'll merely need a set of complete, accurate plans and a signature on the application for a building permit. But if your project is very big, involving hundreds of thousands of dollars and the wholesale renovation of a large home or apartment, you'll also need a construction supervisor with a great deal of experience. The architect's job is still merely to provide a set of plans and a signature on a permit application, and that's all you should be paying for. However, if your project falls somewhere in the middle of these two extremes, it does make sense to have your architect provide some job supervision.

Occasional loose supervision, either by the homeowner in small projects or the architect or interior designer in midsize projects, is usually enough to keep the general contractor and his crew on their toes. But major renovations require hands-on, day-to-day supervision, since even minor problems and delays can mean thousands of dollars down the drain. For this job, hire a construction manager.

The fee of this expert will depend on the nature and scope of the project and the services required. Construction managers charge either 3 to 5 percent of the total cost of the job or between $75 and $100 per hour. They serve as the owner's representative on the site; they may entirely replace the general contractor—arranging for the services of construction tradesmen on their own—or they can oversee and check on the general contractor's work. Construction managers can handle everything from selecting and negotiating the agreements with contractors to making sure that the right materials are delivered, and on time. "Perhaps the biggest advantage of using someone like us," says construction manager Robert Masucci, "is that you won't have any surprises. We can tell you up front all the hidden extras that can crop up. We'll keep you apprised on a day-to-day basis, and we'll be able to help you anticipate, and therefore avoid, any problems."

SELECTING A GENERAL CONTRACTOR

A HOMEOWNER WHO serves as his own general contractor has a fool for a client. You may be able to figure out exactly what subcontractors you'll need, and then go out and hire them, but you don't have the knowledge or experience to coordinate and schedule their work. "Homeowners don't realize that the single most important part of a renovation job is the coordination of the trades," says Patrick Moore, of Patrick's Painting, who has been doing custom painting in New York City apartments for more than fifteen years. "Screwing up the order of the trades can cost you a fortune, because every contractor charges more for doing something a second time, as a penalty, so it won't happen again and again."

And general contractors have a great deal of leverage with individual subcontractors, since they can provide them with a steady supply of work. "People don't understand that subcontractors always have a bunch of jobs going on at the same time," says general contractor Peter Devine. "If you don't have leverage over them, they may start your job, get some money from you, then go on to another job, making you wait for them to come back and finish," he warns. "A good general contractor knows how to stay ahead of subcontractors financially. He or she will allow them a couple of days' pay and a portion of their material costs but will retain their profit until they finish the job, basically forcing them to make an investment in the project."

To choose your general contractor, bring together a group of prescreened individuals and have them bid on the plans and drawings supplied by your architect. Prescreening is essential, since home ren-

Photographs by Joseph Clementi. Construction by Didier Canaux. Airbrush art by Ralph Wernli.

ovation is an industry with more than its share of shady operators and charlatans. General contractors need pass no tests; indeed, theirs is one of the easiest businesses to enter (or leave). To come up with your list of candidates, call only those who are recommended by knowledgeable sources—your architect or interior designer, your construction manager, a contact at the Buildings Department, a member of your building board, a representative of the managing agent. Using a contractor recommended by a representative of the city or the board of your building is yet one more insurance policy protecting you from potential problems.

Choose six of the recommended contractors and find out whether they are reliable businesspeople with impeccable reputations. Check their references, and call the Better Business Bureau. Select three finalists and give each a set of the plans prepared by your architect. Ask for a flat fee—a guaranteed price based on the set of drawings. Steer clear of those whose charges are strictly based on time and materials—this allows them a great deal of latitude and leads to time and cost overruns. "Invariably, when you ask for a guaranteed price they'll bump it up 10 percent to protect themselves," says Robert Masucci, "but you can counteract that by offering on-time and under-budget bonuses." Explain that you'll be willing to share any savings with the general contractor—but will also have penalties written into the contract.

Ask that bids be broken down by the individual trades. "You need to be able to identify problems with the subcontractors," says David Piaker. "A general contractor may have five to ten electricians he can choose from. He may pick one that he likes but whose work is very expensive. You should have the opportunity to ask for another, less expensive subcontractor."

Good contractors will be willing to keep a tight rein on the excesses and inaccuracies of their subcontractors. "Sometimes within my own group of subcontractors I'll get bids that differ 40 to 50 percent," notes Dinyar Wadia. "That's because few tradesmen really know how to estimate the cost of a job. They apply rules of thumb—like a set price per outlet or fixture—rather than really studying the plans. A good general contractor will help the subcontractors interpret the plans and trim their bids, and then pass the savings along to the consumer."

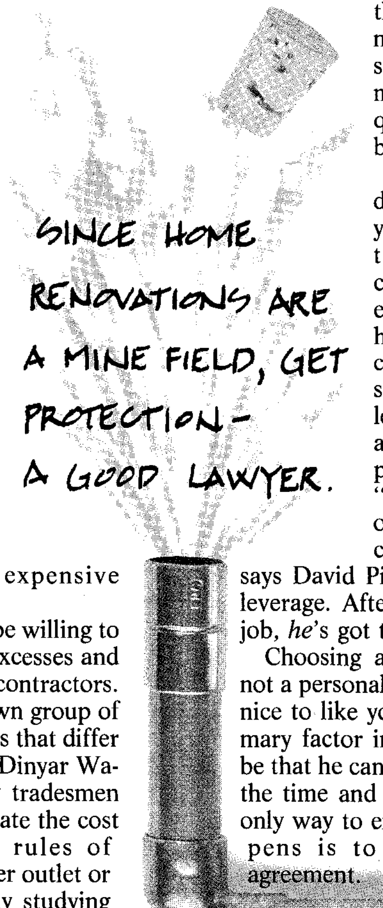
Once you get the contractors' bids, compare them carefully. What are the reasons for the inevitable price differences? Is it simply a matter of one contractor's wanting the job more than the other? Usually, the individual who wants the job most will do the best job. Does one bidder not fully understand the scope of the job? You've gone to great lengths to make sure your plans are as complete as possible, so any contractor who's still having trouble with them isn't right for you.

Study the materials lists provided by your bidders. In many cases, by paying cash up front, a consumer can get a better price on raw materials and supplies than a contractor can.

Watch out for bids that are dramatically higher or lower than the others. They indicate desperation, lack of interest, or a complete misreading of the plans—none of which is good. If you discover that all the bids are well above the ballpark estimates of your architect, you've got a problem with your plans. Apologize to the bidders and ask for their patience. Then go back to your architect or designer. Express your annoyance and concern and say you need another set of plans closer to the cost level you had in mind, and you need it as soon as possible. If only minor changes are required, there will probably be no charge.

Be open with the bidders, and discuss what you're looking for. Ask them how they will charge for changes and extras. For example, how much more will it cost to add another light switch or electrical outlet? Will the fee include a penalty charge or simply reflect the cost? "You are much better off negotiating these charges beforehand," says David Piaker, "when you have leverage. After a contractor has the job, *he*'s got the leverage."

Choosing a general contractor is not a personality contest. Though it's nice to like your contractor, the primary factor in your decision should be that he can do the job well, within the time and budget agreed to. The only way to ensure that that happens is to sign an airtight agreement.


SINCE HOME RENOVATIONS ARE A MINE FIELD, GET PROTECTION – A GOOD LAWYER.

THE CONTRACTOR'S AGREEMENT

MANY HOME-IMPROVEment contractors use their bidding form as an agreement. If you sign this vague, hypothetical document, it becomes an enforceable contract. Instead, get your lawyer to draft a simple letter agreement that spells out, in detail, the rights and responsibilities of all parties. Preparing such a contract should take your lawyer from one and a half to two and a half hours (legal fees in New York range from $100 to $300 per hour). "Home renovations really are a mine field," warns lawyer Mitchell Stern. "It's worth paying the legal fees up front to avoid problems later on."

Those problems can crop up because the homeowner must surrender control of his home to the general contractor. "I wouldn't call the feeling terror," says Mike Ryder, "but it's something close. You come into your apartment and see that the contractor has completely demolished it. Suddenly you realize you can't come back until he's done. Whenever you come to visit, you feel like you're intruding in your own apartment. The crew is playing music; when you walk in, they stop working. You feel as if you're invading their turf. It's bizarre. You find yourself knocking on your own door and calling your own home to let them know you're stopping by."

See that your lawyer writes a comprehensive agreement. It should include a discussion of all the financial terms (the total price, the down payment, and when further payments are to be made and in what amounts). "Contractors all want some type of down payment," says Stern, "but it's possible to limit it to 10 percent. The rest of the payments should be tied to particular stages in the project. For example: 'When 25 percent of the job is done, X dollars will be paid; when 50 percent of the job is done, X dollars will be paid,' and so forth." Stern advises that the agreement state that the percentages will be verified by the architect, designer, or construction manager.

"Your contract should spell out that you will be retaining 10 percent of each scheduled payment, and that this money will be turned over 30 days after the architect certifies that the project has been completed," Stern adds. This provides you with ongoing leverage over the general contractor. It should be enough to make sure he or she sees the job through and comes back to correct problems after it's completed.

The agreement should also contain a

complete description of the work to be performed and a separate list of materials. Charges for changes and extras should be enumerated. There should be a clause in the agreement that allows you to buy materials on your own and that indicates that the savings will be reflected in the contractor's fee. An approximate starting date and completion date should be included, and penalties for tardiness noted.

EVEN IN THIS PERIOD OF FINANCIAL MALAISE, BANKS ARE OPEN TO BORROWERS WHO WANT HOME-IMPROVEMENT LOANS.

The contractor must agree that all work will be performed in a "good and workmanlike" manner, in accordance with all applicable building codes, and that he or she will obtain necessary permits and provide adequate insurance coverage. Terms and conditions of warranties on materials and workmanship should be spelled out, along with the names and addresses of those who will honor them."Try to insert a clause stating that the contractor will devote full time to your job," says Stern, adding that "it's hard to get but invaluable." Finally, make sure that there's a provision declaring that the contract cannot be assigned to someone else, so the person you hire will be the person who does the job.

FINANCING THE PROJECT

NOW ALL YOU MUST DO IS figure out how you're going to pay your contractor. "If the job costs less than $3,000, it makes sense to avoid the interest and finance charges and pay cash," says lawyer and accountant Stuart Rosenblum, whose firm has helped clients arrange renovation financing. "Just keep in mind that in these recessionary times, you should maintain a cash reserve large enough to support yourself and your family for six months."

Don't worry if the project will cost more than you can afford to pay in cash: Banks, even during this period of malaise, are open to home-improvement borrowers, since the loans are extremely safe and very profitable.

The best way to finance projects costing more than $3,000 but less than $10,000 is probably to take out a standard home-improvement loan. It may be secured or unsecured; generally, payments are spread out over five to seven years. "The major advantage of a home-improvement loan," Rosenblum notes, "is how quickly and easily it can be obtained. The disadvantage is that the short-term and high interest rates translate into fairly steep monthly payments." As a rule, the interest on home-improvement loans is deductible as long as the loan is secured by your home.

If the monthly payments on a standard five- to seven-year home-improvement loan are too daunting, investigate the Department of Housing and Urban Development's Title I program. It lets some banks give home-improvement loans of up to $17,500 to qualified homeowners and spread the payments over fifteen years, reducing the monthly payments dramatically. The loans are restricted to what the government considers nonluxury projects.

A CHECKLIST FOR INTERVIEWING ARCHITECTS

HERE ARE TEN QUESTIONS architect Andrew Fredman suggests you ask before hiring an architect:

1. Is he or she licensed?

2. Is he or she insured, and does the coverage meet the requirements of your co-op or condominium board?

3. Does the architect have experience in this type of building or, better yet, this very building?

4. Does he or she have experience in the style you are looking for?

5. What percentage of the architect's practice involves residential work?

6. If you are using a name architect, will he or she actually be doing the designing, or will the staff do most of the work?

7. Does the architect have experience with the local Buildings Department and/or Zoning Board?

8. Is there a minimum charge?

9. Does the architect seem open to input from you, the client?

10. What services will the architect be providing, and how does he or she charge for them?

For renovations costing more than $10,000, try to draw on the equity you've built up in your home and obtain a home-equity loan, take out a home-equity line of credit, or refinance your mortgage. The equity you have in your home is equal to the difference between its current market value and the balance of your mortgage. If a bank appraises your apartment at $250,000 and you still have $150,000 of your mortgage left to pay off, you have $100,000 worth of equity. Banks will lend up to 80 percent of this amount—based, of course, on your ability to make the monthly payments. The Internal Revenue Service allows you to deduct the interest on up to $100,000 of home-equity debt.

Some banks offer a variation on this formula that can lead to larger loans. "If a renovation is projected to cost more than 80 percent of the equity a valued customer has in his home, we offer him an alternative," says Rick Bennetter, a Citibank vice-president whose office, Citibank Private Banking, is in Jericho, New York. "We will study the plans and base our appraisal on the value of the home after the renovation is completed, thus increasing the amount that can potentially be borrowed." But Citibank won't actually hand you the check until after the work is done; that means you must make alternative short-term financial arrangements, using the bank's loan guarantee as collateral.

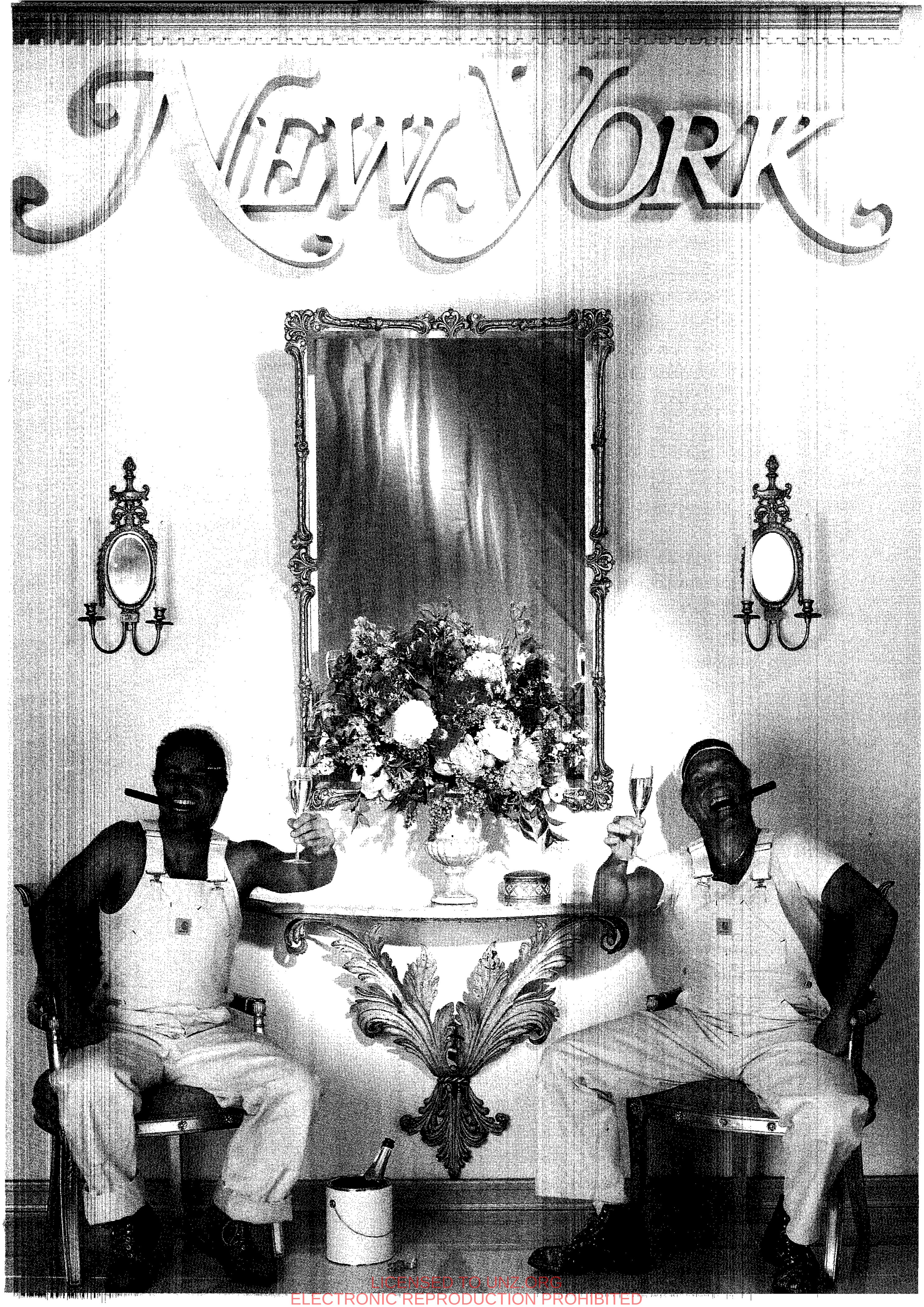
"When it's important to have a set monthly payment," says Bennetter, "standard equity loans are better than a home-equity line of credit. Equity lines of credit work best when you have an extensive project that will take months, not just weeks."

Refinancing your mortgage works well, Rosenblum maintains, "if your home has substantially increased in value since you bought it, and if current rates are two or more points lower than the rate you are now paying. Otherwise, the closing costs associated with taking out a new mortgage make it less attractive than simply taking out an equity loan." The IRS rules on the deductibility of refinanced mortgages, and home improvements vary according to the numbers involved and how the money is used, so it's important to check with your tax adviser before choosing this option.

If your equity in your home is small, your only alternative may be to take out an unsecured personal loan. This sort of loan—short-term, with a high interest rate—is not tax-deductible. Choose it as a last resort.

Commissioning a home renovation is worth the financial stretching it may require. Despite all the troubles he had with his renovation, Mike Ryder would do it all over again: "I know it took longer and cost more than it should have, but my relationship with the apartment has changed. I feel as if I've put down roots; I've turned this apartment into my home. I think somehow I've made a statement about permanence, and that's important, especially here in New York." ■

Photograph by Joseph Clementi.


NEW YORK

John Leguizamo's Spicy Slice of Latino Life

“GO LOCO! GO LOCO!”

It's near the middle of the hit Off Broadway show *Mambo Mouth,* and John Leguizamo nearly bounces off the stage. He's dressed as a character named Loco Louie, a rubber-limbed thirteen-year-old homeboy who seems to have escaped from a Puerto Rican pinball machine. Loco's wearing ridiculously baggy red knee-length shorts, a small lode of gold-plated chains, rings, and nameplates, and his eyes are almost as wide as his goofy grin. A boom box animates every cartoonish step, and at the drop of a slammin' beat, Loco dances like Vanilla Ice overdosed on arroz con pollo, his pelvis pumping from side to side and his hands shooting up in the air as he yells, “Go Loco! Go Loco!” Louie's especially excited because he's telling his best friend, Chonchi, how he just lost his virginity—for $5 at Nilda's Bodega and Bordello.

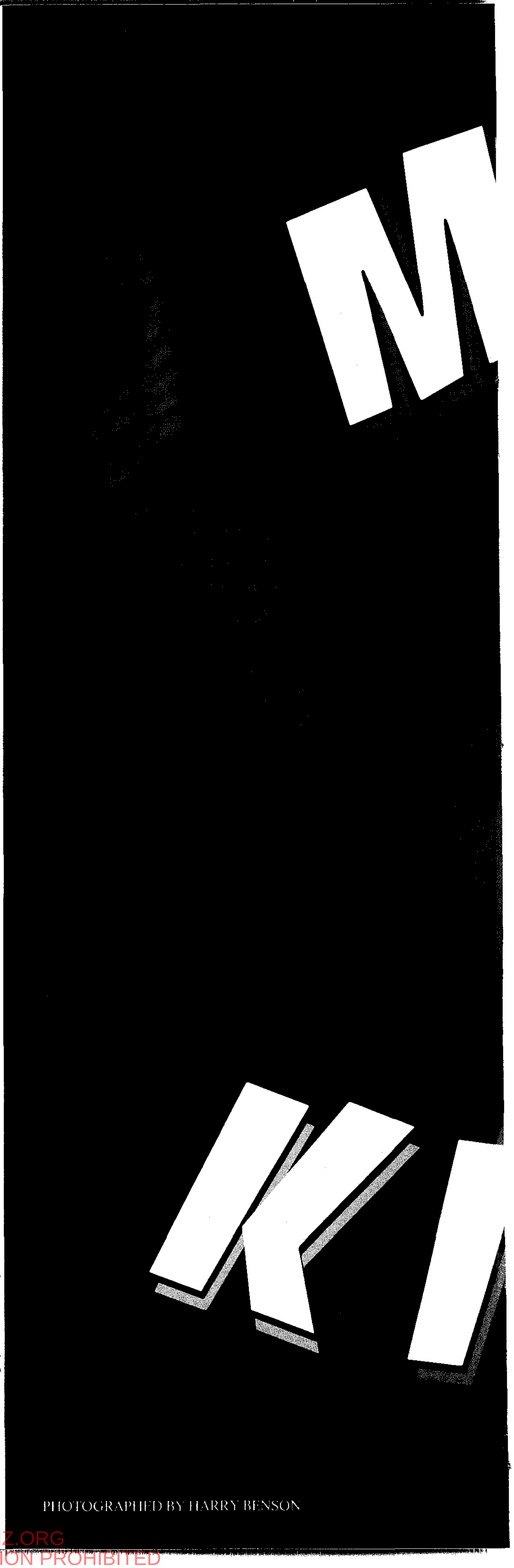
“We go into this closet-room with a funky mattress on the floor,” Loco Louie says. “And in a heartbeat she's butt-naked. And man, Chonchi, if she was fat before, she is triply colossal now! She was like flaps and folds and ripples and blobs of mocha ice cream stacked one on top of the other. She looked like a caramel cloud. Then she started acting sexy and s---!” Louie bats his eyes and does a comically coy wiggle; the audience howls with laughter.

“Then she says, ‘I hope you're big! I hope you're real, real big!’ That sent a ferocious bolt of fear to my Juanito Junior.” Louie demonstrates with his index finger, whimpering as he curls the finger away from danger. “When I get down to my B.V.D.'s and peeps in, my red-helmeted warrior is in a coma! I start making with apologies: This never happened to me before, I got a lot on my mind, you know, personal problems, homework, world hunger. . . .”

“There's a lot of me in Loco Louie,” Leguizamo says later. “He just wants to have a good time all the time. But his mom will hit him, she'll beat him up; so will his dad. His life could go anyplace: He could become a drug-dealer, he could become a cabdriver or a doorman. But by some

By Chris Smith

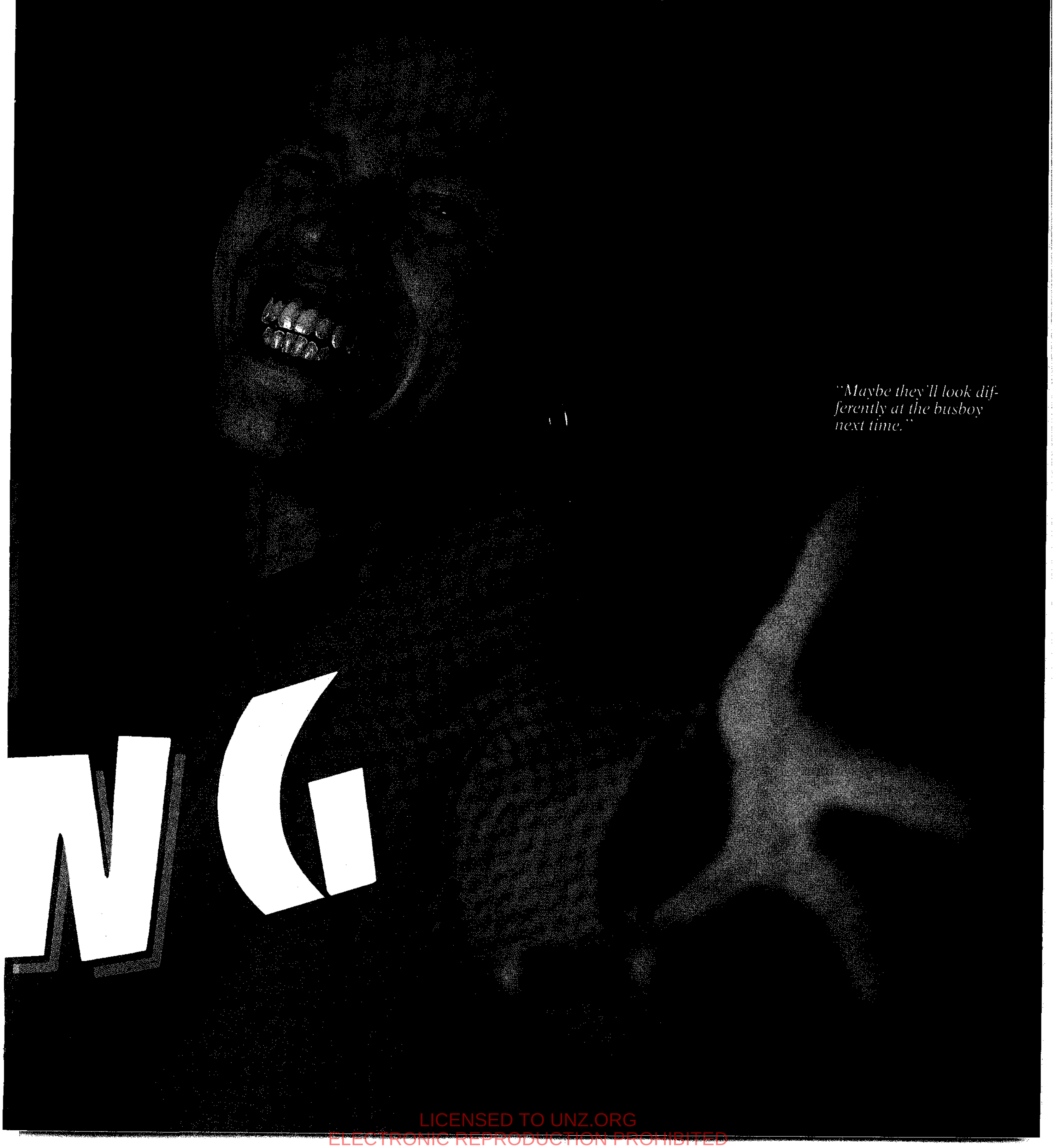
Grooming by Karlo/Hallelujah!



PHOTOGRAPHED BY HARRY BENSON

AMBO

NG



"Maybe they'll look differently at the busboy next time."

"Maybe it's my neophyteness, but don't they see that I'm mocking Latino men, their macho attitudes?" he asks.

strange chance, he could become something other than that."

LEGUIZAMO SEIZED HIS CHANCE. Instead of becoming one of the marginal hustlers his show lovingly portrays, he's used his class-clown roots to become the hottest Hispanic comic actor since sitcom star and handgun buff Freddie Prinze ended his career fooling around with a .32. *Mambo Mouth* has won Leguizamo an Obie and an Outer Critics Circle award. He's got an HBO special, a Comedy Central cable special, and a small role in Mike Nichols's *Regarding Henry* coming up. Paul Newman and Joanne Woodward went to Leguizamo's dressing room to congratulate him, as did Arthur Miller and Larry "Bud" Melman (they weren't together). Norman Lear stopped by, Penny Marshall left with five souvenir T-shirts, and Sam Shepard hugged him. Spike Lee called the day after he saw the show to discuss a part in *Malcolm X.* And the parade of agents!

With his triumph, however, Leguizamo has also become the subject of controversy: Skeptics question whether he's getting laughs from *Mambo Mouth*'s predominantly white audience by perpetuating Latino stereotypes. The characters—including a "Method talk-show host" named Agamemnon whose Cuban machismo is barely restrained by a blinding white suit; a bloody-nosed Colombian punk named Angel who boasts that he's got "more guts than a slaughterhouse" but can't find anyone to bail him out of jail; and a stunning transvestite called Manny the Fanny, who punishes a cheating boyfriend by Krazy Glue-ing his penis to his thigh—are unabashedly funny. The tricky task for Leguizamo is to make them symbols of hope as well.

Right now, he's not getting too excited by all the attention. Leguizamo thought he had a big break before—a choice part in *Casualties of War*—but after the film came out, the phone didn't exactly ring off the hook. When it did ring, it was with offers to play token Hispanic roles—pimps, drug-dealers, and illegal aliens. So after years of eating pizza, Leguizamo's making sure he gets something tangible out of his success: a string of free dinners. "I've got four more restaurants on my list," he says after a show one night, with a gleeful, juvenile look in his eye. "And they've all got French names."

MAMBO MOUTH EATS MANhattan: scene one. Half of the restaurant Jezebel is dark at 11:45 on a Tuesday night; an even smaller fraction of the tables is occupied. A woman saunters over and asks, "Can I help you?" in a tone that says she wishes she'd locked the door.

"Can we have a table for two?" I ask earnestly.

"No, I'm sorry, the kitchen's closed," she says.

"Hi, how are you?" asks Leguizamo, flashing a smile that's part matinee-idol sexy and part Menudo-cute. "Is your hair different? It looks terrific." We're soon sitting at a table covered with salad, Cornish hen, okra, sweet potatoes, corn, and bread pudding—all on his side of the table. "That stuff about the hair," I say. "You've been in here before, right?"

"Bahhhhhahahaha," teases Leguizamo. "You'll never know."

Finally the chameleon shows his true face: that of a funny, charming 26-year-old from Queens, in a tight gray T-shirt, silver dog tags, and black jeans. The son of Colombian immigrants—the name is pronounced "leg-wih-*zah*-mo"—John grew up in a lower-middle-class family in Jackson Heights. (He was named, amazingly enough, after John Saxon. "I still can't believe my mom liked him—John Saxon, the worst B-movie actor! Couldn't she have named me Marlon Leguizamo?")

His father brought the family to New York from Bogotá when John was four, and worked his way up from waiter to landlord. It was a bumpy climb, though: John and his younger brother were shipped back to Colombia twice when times got tough. When John came back to Queens at nine, both his parents were working constantly—and when they were home, they seemed to fight constantly. One night in 1978, his mother decided she'd had enough and left, taking her two sons with her.

Leguizamo spent years internalizing the anger and hurt he felt over his parents' bitter divorce. But he's drawn on his father's struggles and his mother's battle for her independence to provide *Mambo Mouth* with a poignancy and depth that take it far beyond stand-up comedy, transforming the show into a sort of *Dubliners* by way of *el barrio.* In their own warped ways, the seven characters teach a lesson about the indomitable Latino spirit. A drunken ex–bantamweight boxer who calls himself the Inca Prince tells his son to be proud of his heritage: "We come from so many famous and important people. . . . How about Maria Consuelo Cleopatra? And William Shakesperez?" Agamemnon, offering advice to the lovelorn Latin male on public access, is struggling desperately to keep his low-rent show from falling apart completely.

"In his own little world, Agamemnon's a star," Leguizamo says. "He's fighting to keep it together. That's where the strength to me lies. I always feel like Latin people are trying so hard against so many odds." Critics have pigeonholed *Mambo Mouth*'s characters as losers, but survivors is more accurate. And kind of like Leguizamo himself.

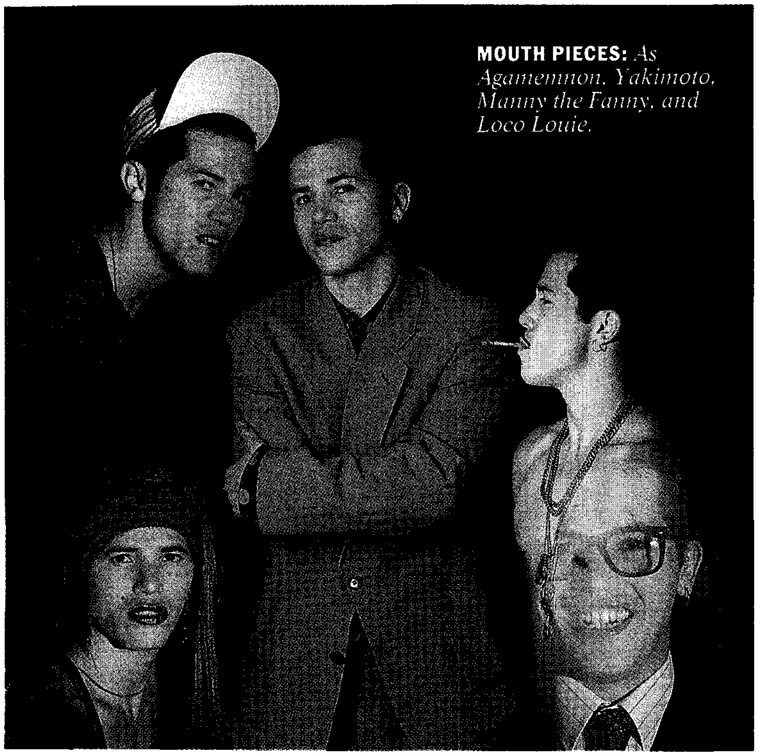
MAMBO Mouth eats Manhattan: scene two. "You've never had

STREET SMART: *In* Hangin' With the Homeboys.

Photograph by Henny Garfunkel.

Thai food?" Leguizamo asks incredulously. "Man, it's the best—the spices will knock the s--- right out of you! I've heard about this great Thai place down in Chinatown. . . ." He's just bounded out of a meeting at Walt Disney, wearing a silver earring, jeans, and two days' growth of mustache. Earlier in the day, he'd been told to use the messenger's entrance at a midtown office building.

When we get to Mueng Thai on Pell Street, he orders—in flawless Thai learned while filming *Casualties*—chicken sate, whole red snapper, and pumpkin custard. First, however, there's a shrimp soup that's seasoned with peppers imported from Hades. I keep forcing questions out of my flaming throat. "What's the matter, you don't like spices?" Leguizamo teases. "I'm going to Spanish-ify you yet."



MOUTH PIECES: *As Agamemnon, Yakimoto, Manny the Fanny, and Loco Louie.*

Not long after his parents split up, Leguizamo says, he accidentally figured out a way to get the attention that was lacking at home. "The first time I thought I was funny, and that being funny was important to me, was when I got to high school," he says. "My mother used to buy me Nucons, these sneakers that are like $1.99, and I had high-waters, too. Everything was cheap. For six months, this one guy made fun of me all the time. The whole class would laugh, ahhahaha." He brings his face about two inches from mine and distends it like a fun-house mirror.

"One day, I just couldn't take it. I took the guy down into the subway, threw off my jacket, and beat the s--- out of him. I was bashing his head into the concrete—I didn't realize I had so much rage pent up inside of me. I almost killed him. Pretty soon I was coming in every day and making fun of *him*, and people were laughing. Then I spent the whole four years, the rest of high school, making people laugh. I'd found some source of power, you know?" He even started writing jokes at night and trying them out in class the next day. Once, his mania to entertain meant breaking into an empty conductor's booth on the No. 7 train, switching on the public-address system, and narrating the trip for puzzled commuters.

Unfortunately, Leguizamo's teenage clowning earned him more detention than applause. He was on the verge of being booted out of Murry Bergtraum High School for bad behavior when he was sent to a private therapist. Four years of counseling helped him calm down, but it was a math teacher who gave Leguizamo the best advice: Take acting lessons.

The bill for today's incendiary Thai trip comes to $44.15. But later I find out I've gotten more than I'd bargained for. When I play back the tape, Leguizamo's voice appears in a mock-serious whisper. "Chris has just left for the bathroom," he says. "Hmmm, you didn't eat any of your pumpkin dessert; you left a lot of greens on the table. You are not a neat eater. Let's see what your notes say." He picks up the notebook I'd left on the table. "Oh, man, you're taking all kinds of notes on me, aren't you? Hoo-hoo! You're too funny. I'd better like this f---ing article, Chris, because I will hunt you down and find you. I have connections, I swear to God. I'll make you even shorter." Then there's a note of panic; the tape recorder's being shaken. "Oh, man," Leguizamo says as a door slams in the background. "I don't know how to stop this sucker now!"

LEGUIZAMO PICKED A SCHOOL called Sylvia Leigh's Showcase Theater out of the Yellow Pages and paid for it with money earned working odd jobs. Though his parents protested, he auditioned for Juilliard after graduating from high school and prepared by listening to Ralph Richardson, John Gielgud, and Michael Redgrave records. "I did Macbeth," he remembers, putting on a cheesy British accent and frantically emoting. " 'Is this a dagger which I see before me?' " He switches into a flat, nasal drone to reenact the Juilliard response. "You have a very thick New York accent. You should try to do something about it. Good-bye."

But when he got home, the phone rang: One of the Juilliard judges encouraged him to stick with it. He studied at the Strasberg Theater Institute and H.B. Studio, then went to NYU long enough to appear in a student film that was seen by casting director Bonnie Timmermann, who was working with *Miami Vice* at the time. In three episodes, Leguizamo played Calderon Junior, the son of a drug-dealer jailed by Crockett and Tubbs. "We liked John so much that we killed him off once or twice and still found ways to bring him back," says Timmerman. "He's a beautiful, wonderful actor."

Parts in independent films like *Street Hunter*—Leguizamo is a baby-faced killer—came his way, as did a turn as Puck in the Public Theater's *Midsummer Night's Dream*. But Leguizamo, who grew up idolizing Benny Hill and Richard Pryor, spent most of the eighties playing New York comedy clubs. In 1986, he met Carolyn McDermott, a tall, blonde comedienne; they've dated for most of the five years since. They were starting to work regularly as a comedy duo when Leguizamo went off to Thailand for six months to make *Casualties of War.* As the indecisive soldier Diaz, Leguizamo displayed a vulnerable, subtle side. First he's bullied by Sean Penn into raping a Vietnamese woman; later, Diaz's guilt overwhelms him into incriminating Penn's character.

"He thought, Honey, I've made it!" McDermott says. "But there was no big explosion. He was angry and thought it was unfair that there weren't more Hispanic parts. If no one was going to offer him anything worthwhile, he'd go out and show them what he could do."

He started writing material and performing it in an acting class taught by Wynn Handman, the director of the American Place Theatre. A director named Peter Askin sat in one day and saw Leguizamo do a character named Pepe, a hardworking Mexican who's trying to joke his way out of being deported. "What stood out first, second, and third of all was his acting," Askin says. "Plus he was Hispanic and dealing with what that meant, through original material; he wasn't just doing Mamet monologues over and over again."

Askin and Leguizamo started working together, and five months later, *Mambo Mouth* made its debut in a tiny space called the Subplot, in the American Place Theatre. Rave reviews in the *Times* and

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the *Voice* packed the 74-seat space, and soon Leguizamo moved into the theater's 199-seat mainstage. He filled that for a while, too, until he was bumped back to 9 P.M. by Sam Shepard's *States of Shock*. Leguizamo, frustrated by what he saw as second-class treatment and promotion, found new producers, and *Mambo Mouth* reopens this week with the Orpheum Theater all to itself.

MAMBO MOUTH EATS MANhattan: scene three. "Let's see, what's still on my list?" Leguizamo says. "Café des Artistes." But when we can't coordinate our schedules—or "agendacize," as Leguizamo puts it—we compromise: 44, the surreal restaurant at the Royalton Hotel. It's not far from Leguizamo's minuscule theater-district apartment, and it's almost as hip as he is. When he arrives, though, Leguizamo looks depressed. His vocal cords are strained after six months of performances, and today the throat doctor laid down the law: "No smoking, no alcohol, no chocolate, no ice," Leguizamo says mournfully. "Sex is still okay, as long as I don't groan."

He's ready to order in a hurry—orange juice, seafood soup, tossed salad, leg of lamb—because this is where Oscar Hijuelos, the author of *The Mambo Kings Play Songs of Love,* took Leguizamo to celebrate after seeing the show.

Some other Hispanics have been less complimentary, however. Writing in *The Village Voice,* Coco Fusco accused Leguizamo of being a Tío Tomás who promotes tired Latino stereotypes. Joe Vasquez, who directed Leguizamo in the new film *Hangin' With the Homeboys,* bristled when asked his opinion of the show. "The problem was there wasn't one positive Hispanic character," he says. "When I went, it was mostly a white crowd, and it hurts to have a mostly white audience laughing at Hispanics. Because they *are* laughing *at* the characters. John's a very sweet guy, with a lot of heart and a lot of truth to him, but he's also got an innocent, naïve quality to him, and that might be why he thinks it's all in fun."

Leguizamo didn't set out to write a Latino manifesto, but he has, in fact, thought a great deal about the political nature of *Mambo Mouth.*

"Maybe it's lack of experience, my neophyteness, but don't people see that I'm mocking Latino men, their macho attitudes?" he asks. "Don't they see this show is an exorcism, a purge, of all the media images of Latinos? Can't they see that I'm saying we should stop all the self-hating that goes on in the Latino community? The main goal is to show people—Latin, black, white, all people—that Latinos can be very funny, witty, and on top of things. A sense of humor is a sign of intelligence, and if white people leave with the idea that a Latin person can really amuse them and touch them, that's a big deal. Maybe they'll look differently at the busboy next time." He shakes his head. "Eighty percent of the show is aimed at the Latino audience, anyway. When I was a kid, I never saw any Hispanics on television. And because you never see anything, you start to wonder, God, maybe as a people we can't do it. I've always been the only Latin person in my acting classes. I want Latin people to leave with a sense of pride, saying that no matter how down we are, we can overcome anything."

Even turning Japanese. The final, hilarious character in *Mambo Mouth* is called Yakimoto, the Crossover King. Speaking in a clipped Japanese accent and wearing a conservative gray suit, Yakimoto leads a seminar to teach the Latinos how to skip American assimilation altogether and go straight to samurai businessman. Yakimoto confesses that he was once a Latino-san. "I used to be loud and obnoxious, always grabbing my crotch for reassurance," he says. But with a little Japanese know-how and a lot of repression, he's become a corporate leader. "Now I Zen out," Yakimoto says. "I listen to Lite FM and hardly move at all. Even when I want to."

Yakimoto shows a series of slides: Latino women in hair colors "not found in nature," men wearing so much gold they could open a substantial money-market account. The slides bring the biggest laughs of the night, and it's here that Leguizamo comes closest to Cheech and Chong territory and satire threatens to turn into ridicule. But then a slide of a seventh-grade rival sends Yakimoto into a "Latino relapse," cursing in Spanish and bragging about his newfound status. Yakimoto's false front gradually collapses, and it's his self-hatred that's skewered. By the end of the skit, Yakimoto is ripping off his clothes to dance as wildly as Loco Louie.

"It's not my job to be a Latin oracle," Leguizamo says. "But I know my succeeding will mean there's a road, an opening. It's important in that sense for the Latino community."

It's time for dessert, and Leguizamo really wants the tirami su, even though the doctor said no chocolate. He agonizes. He hesitates. He orders it anyway.

I ask him about the tattoo on his right shoulder, which is hard to make out clearly from the audience. "It's a heart being stabbed and set on fire," he says with a laugh. "It means, against all odds, I will survive. Against all odds, against all pain, against all obstacles. The hardest things, I'll still beat 'em." And then he eats every last bit of the chocolate. The bill: $109.33. Expensive, but it takes a lot to fill a Mambo Mouth. ■

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Fleur de France

Mention the gardens of France, and your average New Yorker can tick off Versailles, Giverny, perhaps Vaux-le-Vicomte or Bagatelle. But France is blessed with hundreds of extraordinary *jardins*, and now, thanks to the Comité Colbert, we don't have to leave the city to enjoy them. All we need do is stroll down the avenues—Madison and Fifth—and along 57th Street, and window-shop in the sixteen member stores. Labyrinths of boxwood trees and magnificent topiaries will grace the windows—recapturing the seventeenth century's legendary landscapes. Duchène's Château de Champs will be installed at Didier Aaron, Le Nôtre's Vaux-le-Vicomte at Hermès, and the Saint-Jean de Beauregard vegetable garden at Christofle. In addition to photographs of the grand gardens, there will be splendid arrangements inspired by Le Nôtre and Duchène and created by French display designer Marie-Claude Bérard and floral designer Christian Tortu. From Baccarat to Vuitton, the Colbert Promenade offers us a rare opportunity to savor the glory of French gardening past and present.

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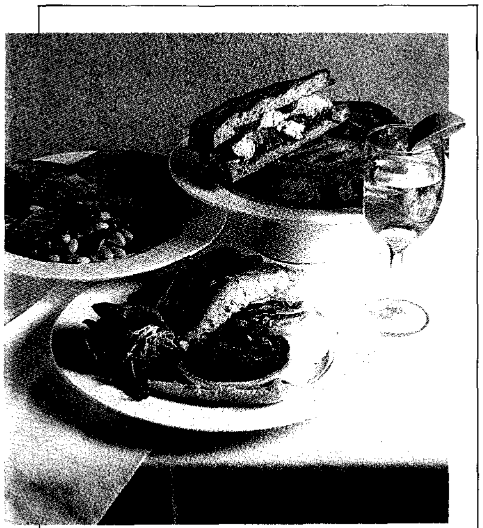


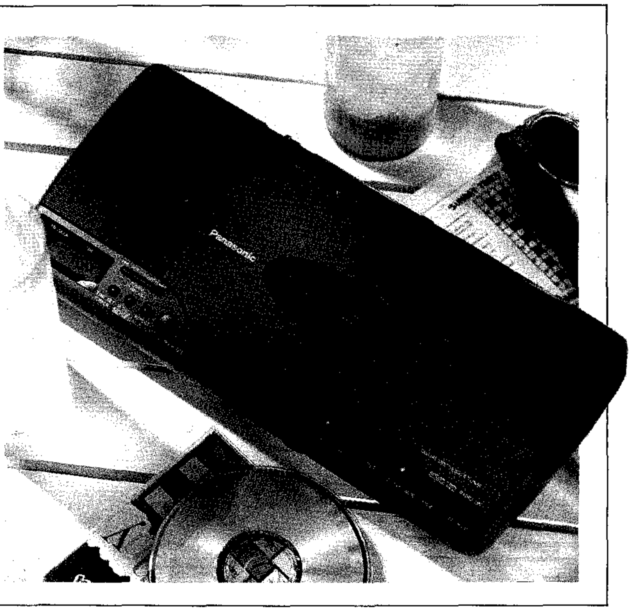
Breadmaster

These bountiful sandwiches are the latest creations of Yellowfingers chef Daniel Foti, and they're available for takeout. Tackle the tramezzini: slices of silken Parma prosciutto and a warm melt of Fontina cheese on griddled dark sourdough bread ($7.50). Then there's the roast-chicken sandwich on light sourdough, heaped with sweet red peppers, moistened with pesto and garlic-zapped aïoli, and topped with heated Fontina ($10). The fabulous open-face focaccia farcita has grilled eggplant, red peppers, green and red tomato slices, a bit of lemony gremolata, a topping of melted mozzarella, and a beautiful basil leaf—it's gargantuan and glorious at $9. Portions are so generous that two ladies could lunch on one.

—**Barbara Costikyan**

YELLOWFINGERS/*200 East 60th Street/751-8615*

Small That Jazz



If the mere thought of CD deprivation brings on attacks of depression, vacationers can now take heart. Panasonic has a new CD player with a built-in amplifier and stereo speakers that fits into a briefcase. It has an AM/FM radio and an alarm clock, but best of all—since it works on AC or batteries—it can even make beautiful music on the beach ($250).

MACY'S/*Fifth floor*

Photographs: left, Ellen Silverman; top, Ted Hardin; Fabric (pattern: Jardins à la Française): Pierre Frey; porcelain: Bernardaud; crystal: Saint-Louis; champagne: Krug Champagne; perfume: Nina Ricci; antiques: Didier Aaron; bottom, Peter Ardito.

Best Bids/Andrew Decker

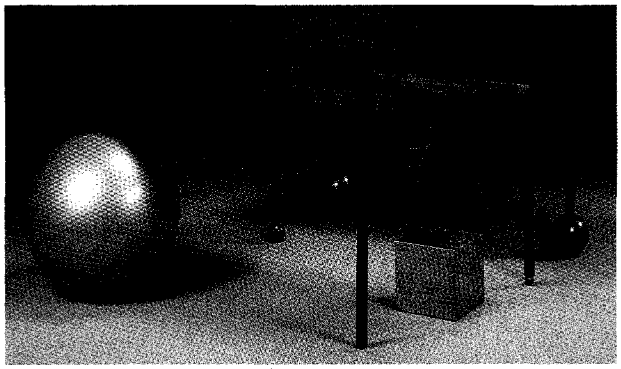
PLANTERS AND 'PEANUTS'

> ". . .The summer's fun sale is on June 28, when Sotheby's sells 118 lots of garden statuary: dwarfs, fountains, cast-lead urns. . ."

Vase from Doyle.

LAST MONTH'S EVENING AUCTIONS OF Impressionist and modern art were odd affairs. The total take of $40.7 million was the lowest for any season since 1982. Immediately after the sales, Christie's president, Christopher Burge, said the market had hit a "bedrock" level. Even so, paintings that both sold in May and had been offered ten years earlier, during the market's last slump, showed a 400 percent price increase.

So while the overall dollar volume is down, prices over the long haul are not. Short-term buys and sells are trickier in both the Impressionist/modern- and contemporary-paintings markets. Great works still do fine, notably Robert Rauschenberg's *Rebus,* which brought $6.325 million in 1988 and $7.26 million this spring. But people who bought good but not exceptional works when the market was at its peak and who have to sell soon will suffer. Pity the buyer (a Japanese bidder, according to *The ARTnewsletter*) who paid $1.1 million for Robert Motherwell's *Elegy for Spanish Republic #125* in November 1989 only to see it sell this spring for $473,000.



A Robert Wilhite table at Christie's.

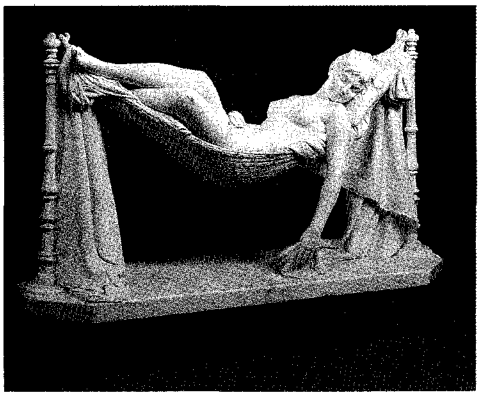
In other areas, where there was less Japanese buying, things are moving along apace. The sales of twentieth-century decorative works of art at William Doyle (June 5), Christie's East (June 6), Christie's (June 8), Sotheby's Arcade (June 13), and Sotheby's (June 14) are thick with commonplace glass (cameo-glass prices, formerly supported by the Japanese, are down) and unusual items.

Sotheby's is offering recently discovered painted-gesso panels by Margaret Macdonald Mackintosh, wife of architect Charles Rennie Mackintosh. Mrs. Mackintosh's Glasgow School (or "Spook School," since its members were often in a laudanum fog) works are Scottish variations on Art Nouveau. Two large panels at Sotheby's—*The Heart of the Rose,* from 1902 (lot 326, estimate $100,000 to $150,000)—are swirling, mutely colored works that show women and roses (the latter was a motif of the school). The consignor's parents bought them in 1939 for $200. Smaller and more interesting are two slightly later (1903) Mackintosh panels created to adorn a piano (lot 328, $20,000 to $30,000). Gone are the looping swirls in favor of more static and patterned bands of design, reflecting the Mackintoshes' interest in the Wiener Werkstätte group.

At Doyle's is an elegant, black Charles Rennie Mackintosh dining suite comprising a drop-leaf table and six chairs (estimate $12,000 to $18,000). Designed at the turn of the century and executed by Cassina in 1980, the suite borders on the postmodern.

In addition to the easily found glass (for example, a good Loetz silver-overlaid vase, lot 263, $2,000 to $4,000), Doyle's has a broad sampling of Gustavsberg "Argenta" silver-overlaid earthenware ($150 to $250; $2,000 to $3,000) from the estate of Morton Dean Joyce. Last January, Doyle's sold 200 of these warm-toned green Argenta pieces in 40 lots, most above estimate. The estimates this time around are still low.

In its sale of twentieth-century decorative works of art, Christie's is testing the market for contemporary work with an offering of furniture designed by Robert Wilhite, a California artist and sculptor best known for his furniture. Wilhite's work is loosely related to that of the late Scott Burton, though it tends to be more playful. The top of Big Ball, a rosewood-and-lacquered-wood table (lot 313, $3,000 to $5,000), is supported by two conventional legs, a lacquered pale-blue sphere, and a lacquered lavender cone resting on a green lacquered cube. The piece isn't easy-living furniture: You can't place it flush against a wall. A more traditional and less imposing Wilhite work is the bubinga-wood dining suite (lot 318, $4,000 to $6,000), with a circular table and six chairs.



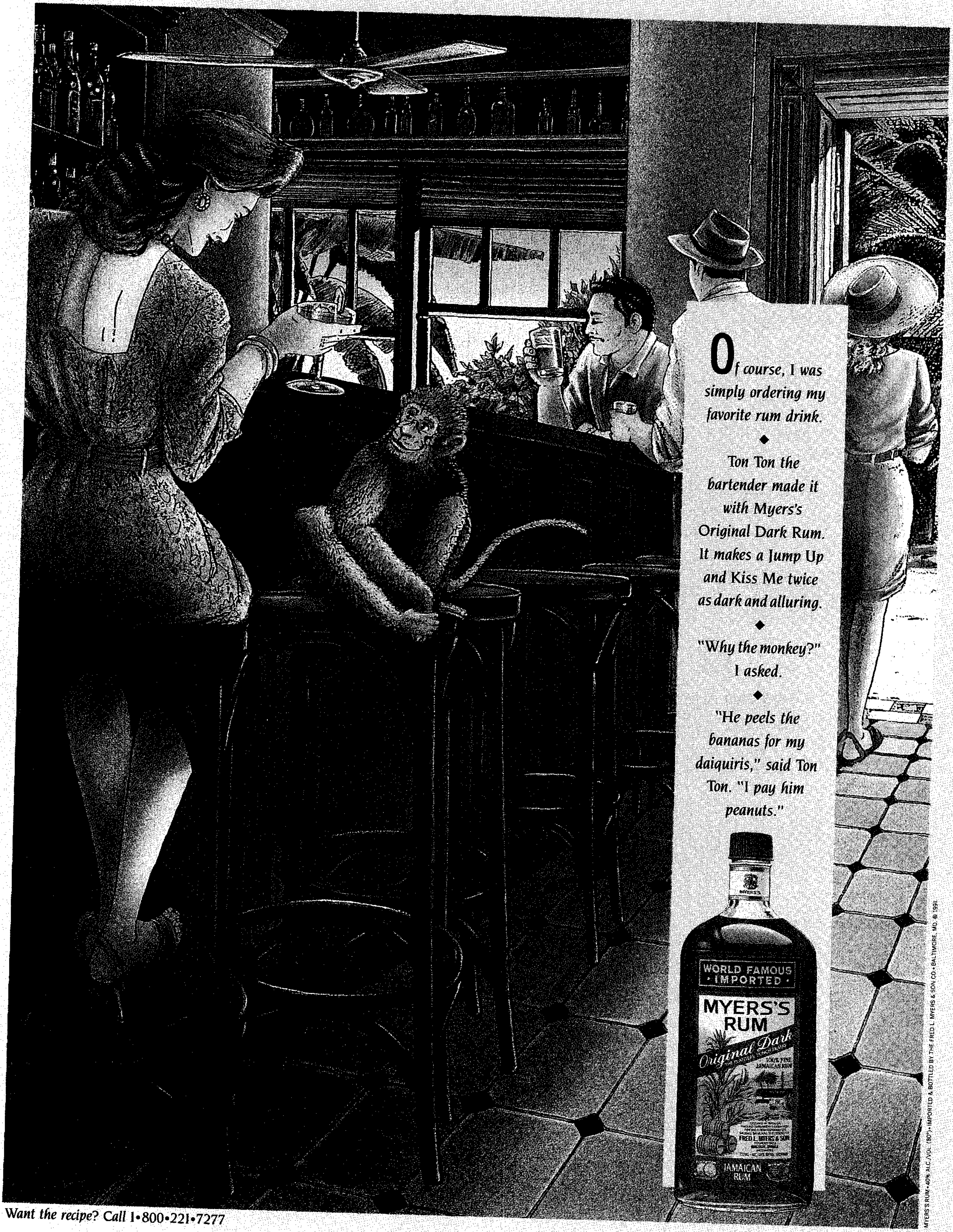
Marble nude from Sotheby's.

Also at Christie's: a very Decoish set of nine brown-and-gold-toned Rene Buthaud verre eglomise panels (lot 281, $25,000 to $35,000) showing a sea nymph on a seahorse. The Christie's East sale has more commonplace works, including a deep-gray, Daum Art Deco etched-glass vase (lot 89, $1,800 to $2,200) and a pair of Rosenthal sterling-over-porcelain candelabra (lot 180, $1,500 to $2,000) that would look good with the Buthaud panels.

The summer's fun sale is on June 28 at Sotheby's, when the firm sells 118 lots of garden statuary, its second such auction in New York. Last year, the sale—attended by "people I've never seen before," says Sotheby's Elaine Whitmire—did reasonably well. This year's edition has marble "guys and girls," Whitmire says, dwarfs, fountains, wicker furniture,

Photographs: top left, courtesy of the William Doyle Galleries; bottom left, courtesy of Christie's; center right, courtesy of Sotheby's.

"JUMP UP AND KISS ME," I SAID.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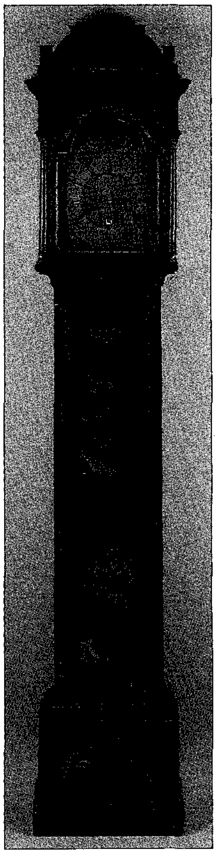
cast-lead urns, and planters. The big lot is a marble female nude reclining in a hammock. It's by the otherwise unknown Italian sculptor A. Frilli (lot 66, $40,000 to $60,000), and it's not bad: The woman's hair is nicely rendered, and the drapery that covers the hammock supports falls well. More charming—or frivolous—is a pedestal supported by three elephants standing back to back with their trunks raised (lot 18, $6,000 to $8,000).

Following the success of its Disney-animation (*Roger Rabbit* and *The Little Mermaid*) sales, Sotheby's is routinely handling things that haven't been on the retail market in the past. On June 18, the firm is offering cels from "Peanuts" TV specials—*A Charlie Brown Christmas, It's the Great Pumpkin, Charlie Brown.* A cel from the 1965 Christmas show depicts Charlie Brown skating and Snoopy trying to pull Linus, who has fallen through the ice, out of the water (lot 137, $4,000 to $6,000).

Christie's sales of animation art and entertainment memorabilia (June 20 and 21) contain the first auction offering of cels of *The Simpsons* from both *The Tracey Ullman Show* and the later *Simpsons* series. There's the whole crew sitting in a circle, wired for electroshock, from an episode on family therapy (lot 205, $1,200 to $1,600), and a cel and background created for the auction catalogue's cover (lot 227, $500 to $700) in which Bart tries to auction off Maggie.

Both Doyle's (June 14) and the Swann Galleries (June 6) are holding sales of works done on paper, with a number of prints. At Swann's is John Storrs's *Beauty and the Beast* (lot 249, $3,000 to $4,000), a strong but small woodcut. There are also a few etchings by the German Expressionist Käthe Kollwitz (lots 149 to 152, $250/$350 to $2,000/$3,000). The most compelling of the group, and most chilling, is *Tod Und Frau* (lot 151, $2,000 to $3,000), in which Death, in the form of a skeleton, subdues a woman



Pine clock at Sotheby's.

Photograph courtesy of Sotheby's.

while her child watches helplessly.

Doyle's is offering a Pablo Picasso portfolio of six black-and-white etchings from the thirties, *Aristophanes' Lysistrata* ($12,000 to $18,000), and a colorful and animated Times Square–like scene by Reginald Marsh, filled with sailors and tourists ($2,500 to $3,500).

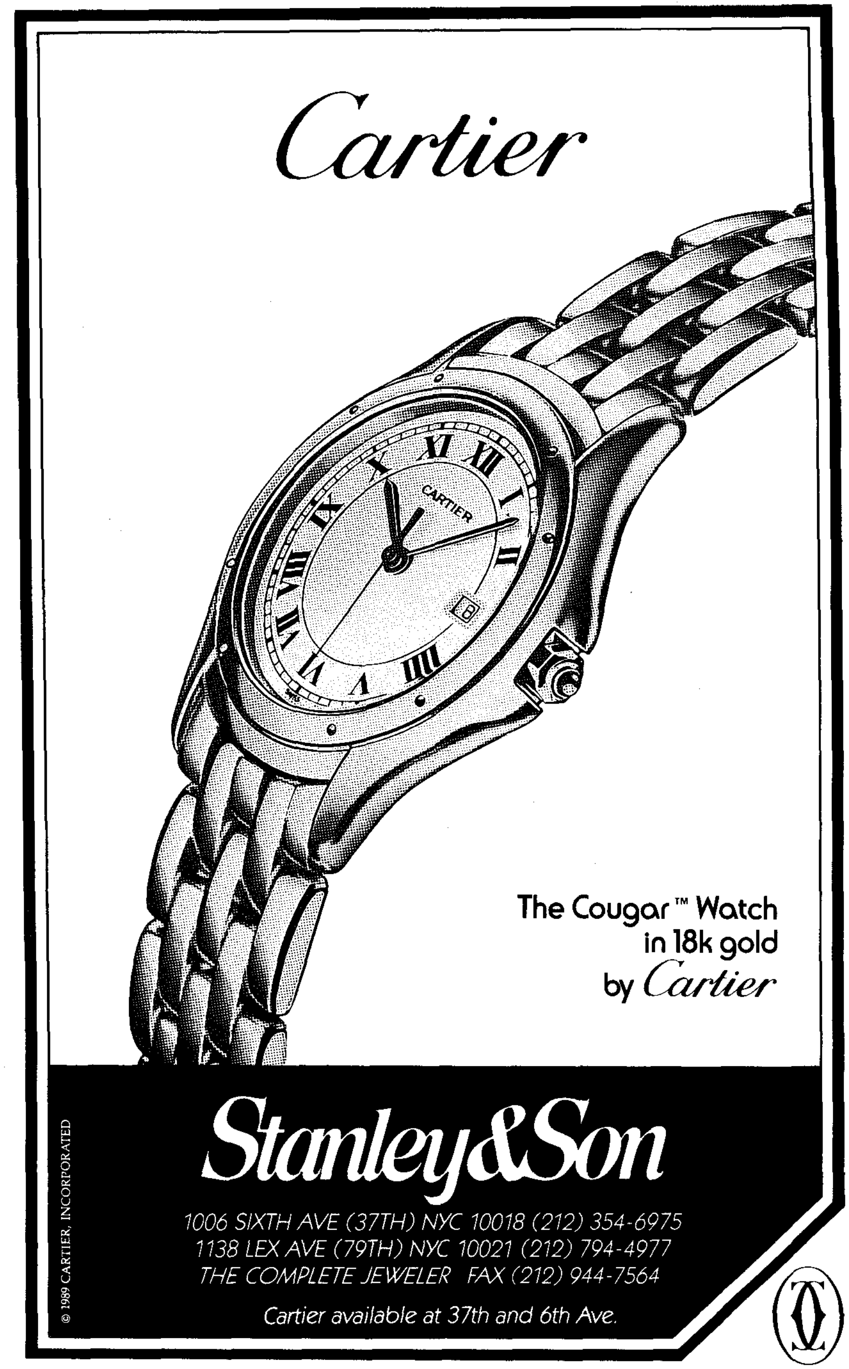
The season-end American-furniture sales at Christie's (June 25) and Sotheby's (June 26) contain some great works. Christie's is offering an important Thomas Tufft Chippendale mahogany high chest of drawers (lot 276, $200,000 to $300,000). This Colonial piece, circa 1780, matches a dressing table in the Philadelphia Museum of Art. Lots of things can be called "museum quality" (museums let most anything in the doors these days, as long as it can be sold later), but this piece, with its fine carving and magnificent proportions, belongs on exhibit.

Sotheby's big number is a Queen Anne japanned-pine tall-case clock (lot 354, $200,000 to $300,000). The piece is a three-part effort: clock by John Doane, case by Peter Stelling, and japanning—dolphins and other decorations—by an unidentified artisan. The whopping estimate may prove conservative: A japanned highboy recently sold to the Virginia Museum of Fine Arts for $1.5-million.

Also at Sotheby's is a collection of blue-decorated glazed stoneware jugs (lots 212 to 223), most from the early nineteenth century. The jugs were the period's "Tupperware," says Sotheby's specialist Nancy Druckman, and all but one are estimated at under $6,000. The incised designs on the jugs are crude and sweet: a fish with air bubbles escaping its mouth, a pipe-carrying devil, and a sloop in rough seas.

Bargain shopping: Get to Sotheby's Arcade on June 6 for a miscellany of silver and other goods. There's a gold-mounted tortoiseshell-and-horn snuff box (lot 7, $700 to $900) and a nice but incomplete set of twentieth-century American flatware (lot 72, $1,200 to $1,800), along with a number of other flatware services. Also at Sotheby's Arcade, on June 19, are modest but decent and reasonably priced pre-Columbian and tribal works, as well as antiquities, including three Gandhara schist frieze fragments from the third or fourth centuries A.D. (lot 120, $1,500 to $2,000).

Christie's East is offering a wide range of furniture, decorations, paintings, and rugs on June 11, including a lovely Spanish colonial stone relief of the adoration (lot 304, $1,500 to $2,000) and a number of American samplers from the Philadelphia Museum of Art (lots 93 to 103, estimates $300/$500 to $800/$1,200). They're not great examples, but they're decorative. ■



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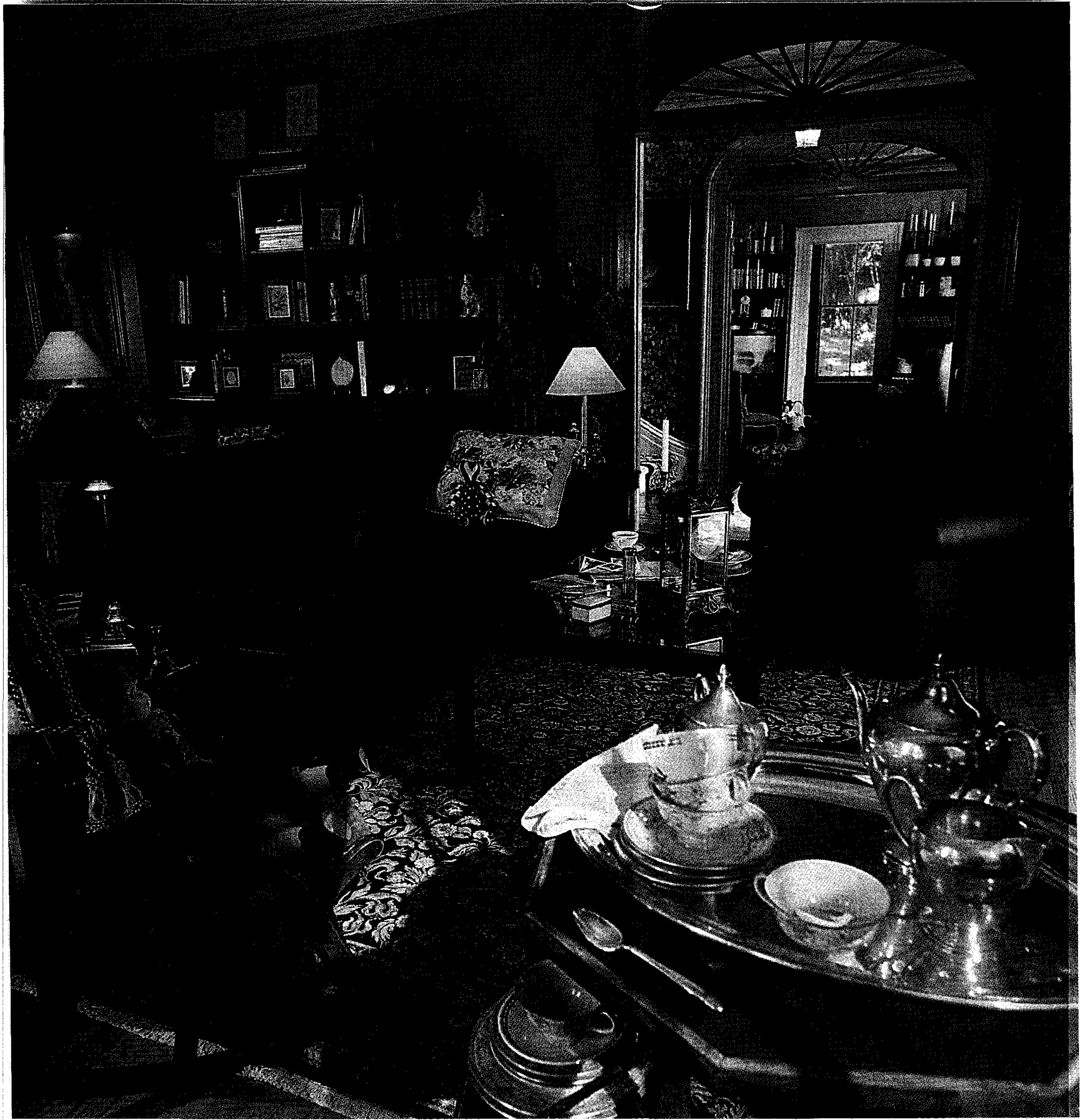

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Movies/David Denby

ROAD WARRIORS

". . .Ridley Scott's *Thelma & Louise* is wonderfully acted from top to bottom, and it's full of life and jokes and offbeat perceptions. . ."

IN **Thelma & Louise,** GEENA DAVIS AND SUSAN Sarandon, two large-scaled women, beautiful and gloriously eccentric, climb into a 1966 Thunderbird, leaving behind their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. Riding all over the heroic landscapes of the Southwest, they get so far into freedom they get high from it. But how do you come down from this particular high? For them, liberty is an erotic experience that just keeps going—they don't want it to end. *Thelma & Louise* is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality.

In some ways, I suppose, we've seen all of this before. There are elements woven into the script from old Westerns, from doomed-lovers-on-the-run movies like *Gun Crazy, They Live by Night,* and *Bonnie and Clyde,* and also from such road movies of the late sixties and early seventies as *Easy Rider* and *Scarecrow.* But in crucial ways, we've never seen it before. I don't know why it took so long, but this is the first feminist buddy-buddy movie, or at least the first one that matters. On the road, Thelma and Louise meet many men, good and bad, and they always fall back on each other. The men are taken seriously enough, but the relationship between the two women is the central thing, volatile and always funny, and a triumph for both actresses. The movie itself, coming at a time when Hollywood has just about abandoned such essentials as experience and character, is like a gasp of pure oxygen in a vacuum-pumped room.

Thelma & Louise was directed by a man, Ridley Scott, but it was written by a woman—Callie Khouri, in a first-rate debut—and it has many truths of women's lives that men don't easily come by. For one thing, the men in the movie are measured by the way they relate to women—as loyal or disloyal, sexually attractive or repulsive, intelligent (understanding of women) or condescending and bullying. For a man, the view is bracingly external and objective. Watching the movie is a little like peeping into someone's diary and discovering an intimate and critical impression of . . . yourself.

It all begins as a naughty escapade—a secret weekend trip to the mountains. Thelma (Geena Davis), a young housewife in curlers and a flowered robe, wants to get away from her husband, Darryl, a jerk who patronizes her. She accommodates him out of habit, wearily, defensively, but something is stirring in her; she's as compulsive as a rabbit, taking bites out of a chocolate bar that she keeps thrusting back into the freezer and then pulling out again. Louise (Susan Sarandon), a waitress, is the hardheaded one, resourceful and intelligent, a woman who's been around and doesn't expect too much. She's grown tired of waiting for a marriage proposal from her boyfriend, a musician who's always on the road.

GIRL CRAZY: *Davis and Sarandon in the first feminist buddy movie.*

As they sit next to each other in the front seat of the Thunderbird convertible, we see them side by side—a shot that is a recurring motif. Geena Davis can be masklike and extremely beautiful, but she's also a bit cockeyed, a woman with a streak of humor, natural and unforced, running right through the big puffy lips, apple cheeks, and tinny laugh. She's as tall as a goddess, but she's too loose and funny to be a regulation movie queen. Her Thelma, locked up with a dumbbell since she was eighteen, badly needs to have fun, but Thelma is a poor judge of men. Just out for a few laughs, she gets in too deep with a creepily polite dude she meets in a country-and-western bar, and things get out of hand in the parking lot.

Louise has to take over, and the scene ends violently. A man's woman who has been forced, by circumstances, into a much tougher attitude towards men than she started out with, Louise is always decisive, but she grabs so hard at reality she wrests it out of shape. Sarandon has played women like Louise before but never with so much power and conviction or with so many shadings of cheerfulness and bitterness. Large and voluminous, with flashing eyes that once seemed to pop out of her head, Sarandon has much greater concentration now, a new hardness around her mouth that plays off nicely against the fleshy softness of the rest of her. After *Bull Durham, White Palace,* and *Thelma & Louise,* she has become the voice and image of experience in American movies. By comparison, a great technician like Meryl Streep seems lightweight and merely skillful.

The violence—the first of a number of shocks in the movie—cuts Thelma and Louise off from the possibility of simply returning home. They can't go back, and suddenly they don't want to go back—they want to go forward, even if that means going into the great unknown. Where should they drive? Into Oklahoma, Texas, across the border into Mexico? For

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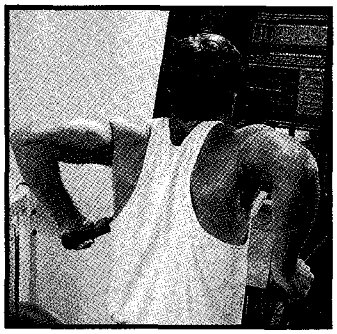

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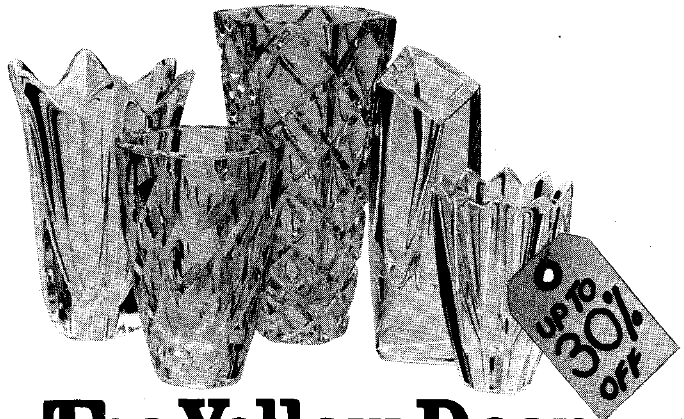

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Louise, this is a serious question. For Thelma, living in a cage her whole life, the going is its own justification. Pursued, and broke, they slip further into criminality, hitting a convenience store and making a wild getaway in the T-Bird. Robbery excites Thelma, and as she grows bolder, the relationship shifts. After long deploring Thelma's naïveté, Louise is astonished and then possessed by Thelma's new daring. Sarandon's eyes widen in disbelief.

I'm still disturbed by Ridley Scott's tendency to make pretty pictures. He works up a terrific rhythm between Sarandon and Davis, but then, as if he didn't trust his characters, he interrupts what's going on to make a wordless montage or an automobile commercial—lowering skies and huge vistas, with the car scooting across the bottom of the frame. Scott, who began as a director of commercials, can't stop; it's almost a character weakness. Making pretty pictures, Scott neglects to work out a coherent geography for the story, and since escape and pursuit are among the things the movie is about, this is a serious failing. But still, for the director of *Alien* and *Black Rain*, this is a big step forward. *Thelma & Louise* is wonderfully acted from top to bottom, and it's full of life and jokes and offbeat perceptions. Ridley Scott has rid himself of the alien gnawing at his insides. People, it turns out, are more interesting in the long run, and Scott is shrewd enough to realize the two women are the greatest subject in the world.

Even men are interesting. Harvey Keitel, as the cop who tries to persuade the two women to surrender, has a sympathetically written role (one of the few of his career) and gives an unusually earnest and fine-grained performance. Callie Khouri and Scott show us the seductiveness in men that women fall for—that they want to fall for—and the view is knowing but not accusing. As Christopher McDonald plays him, Darryl, Thelma's cheapjack husband, is too silly to get mad at, but Michael Madsen's Jimmy, the heavy-browed Elvis look-alike who is Louise's boyfriend, loves his woman so much he suffers terribly when he loses her.

The men escape stereotype over and over. Thelma takes an interest in a slender young drifter, J. D. (Brad Pitt), who presents himself as "a student." J. D. is sly and exquisitely polite—demure even, though he prances like a show horse. He's obviously no student, but Thelma, as goosey as a teenager, finds him irresistible. What follows is one of the rare sex scenes that manage to be funny and truly erotic at the same time. There's one glamorized shot of Brad Pitt's torso that suggests a commercial for sex, but at least the image expresses Thelma's gaga emotional state at that moment. Sex scenes apart, Scott eroticizes reality—the film is alive to the pleasures of life, and that makes it a rarity in American movies today. ■

Theater/John Simon

EAST OF SUEZ, SOUTH OF LEXINGTON

"...*Song of Singapore* is pastiche, parody, and put-on—and a good deal of fun. In *Casanova*, no character or incident registers..."

ALL THAT JAZZ: *Donna Murphy, Cathy Foy, and Francis Kane in* Song of Singapore.

WHAT IS **Song of Singapore**? IS IT PAStiche, parody, or put-on? A bit of all three, I would say, and a good deal of fun. Still, it is a trifle sad to think that the manifest cleverness that went into its making is the only kind we've got these days. It is the perfect counterpart of the tasty Chinese meal this dinner theater throws in with the show: the sort of thing that starts leaving you hungry almost before you are through consuming it.

An abandoned meeting hall on Irving Place has been turned by that wizard designer John Lee Beatty into a Singapore waterfront café, vintage 1941, if anything so watery can have a vintage. Ignoring the approaching Japanese menace, the red lacquer is in bloom, the golden dragon undulates around the walls, and business at Freddy's Song of Singapore Café is normal despite a dead man at the bar, or perhaps because of him. The play's action spills from the bandstand to the dance floor to the bar, but the young waiters who serve you exotic drinks with punning names deftly spill not a drop.

British Freddy S. Lyme is the blind pianist, bandleader, and café proprietor; his chief musicians are the American Spike Spauldeen on guitar and uke; Hans van der Last, from the other Haarlem, on trumpet and guitar; and a vocalist known as Rose from Rangoon, but actually from nowhere, because she suffers from pesky amnesia. "Danger is my middle name," she declares; "now, if I could only remember my outside names." To the question "So you lost your passport?" she replies, "I lost my past, sport."

Wordplay is much of the humor here. But also band play. Besides Allan Katz, the main and nonacting book author, the other authors, who also wrote the songs, are actors and musicians: Erik Frandsen (Spike), Michael Garin (Freddy), Robert Hipkens (Hans), and Paula Lockheart, who originated the role of Rose, now played by Donna Murphy. Miss L. is now billed, not unniftily, as "jazzaturg." The director is the gifted A. J. Antoon.

There are two further major characters: the corrupt police inspector, Marvin Kurland (who reappears as two fishy natives), played by Francis Kane, and Chah Li, the seductive Dragon Lady he appoints to run the café, played sinuously and sneeringly by Cathy Foy. Everyone is after the fabulous jewels of Jun Kin Po, which are about to be dropped off at Freddy's; even the band members look to them as a way to escape their hand-to-mouth or horn-to-mouth existence. Also on stage are four nonacting but terrific jazz musicians, foremost among them Oliver Jackson Jr., whose idiosyncratic, sometimes bare-knuckled, drumming is the show's most percussive perk.

The plot is brazenly minimal and exultantly trashy. But what fun to see actors play their instruments as well, or nearly, as the pros, and deliver comical dialogue far better than most trumpeters or guitarists. As for the score, it is certainly as musical as, and rather more amusing than, what Dorothy Lamour or Frances Langford used to deliver in B-movie exotica.

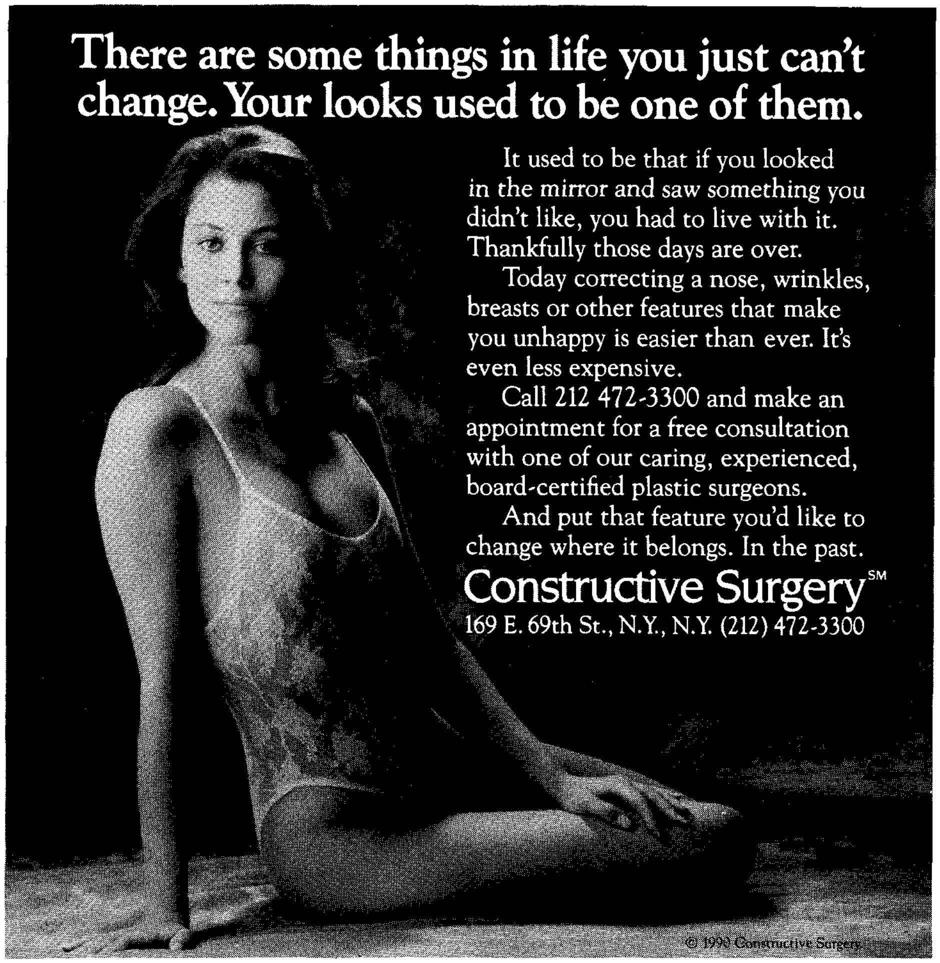
Among the male performers, I liked the double-Dutch Robert Hipkens best. Cathy Foy's Chah Li ("Danger is in the round eye of the beholder!") is the fairest of man-eating flowers; and Donna Murphy, as Rose, is a singing actress who will stop at nothing, and can speak, sing, or act this nonsense as delightfully as if there were a great deal to it. "You'll be bigger than Kate Smith," she is told, and answers, "Nobody is bigger than Kate Smith." I don't know about Nobody, but Miss Murphy deserves to be.

Savvy costumes by Frank Krenz are matched by Peter Kaczorowski's snappy lighting. A. J. Antoon, a Toon of a different color, has directed with an eye for zany detail—take the languorously suggestive dance Rose and Chah Li do for a few R-rated seconds—and, all in all, you have a bubbly, brimming little show that never sings but it pours.

THE PUBLIC THEATER CONTINUES ITS DOWNward hurtle, reaching new depths with Constance Congdon's **Casanova,** which could just as well be called *Bossa Nova* for all it has to tell us about Giacomo C. When you consider what joy to readers and ideas to writers those great memoirs have provided over the centuries, you conclude that it would take a writer of singularly pallid imagination to return from this gold mine without a single nugget. In Constance Congdon, however, the Public has found such a writer.

Scene after brief scene—some loosely based on Casanova's history, some on nothing resembling life, drama, or invention—clatters by in successful defiance of that law of averages that until recently decreed that everyone must stumble across something sometimes. A cast of thirteen enacts 30-plus parts, but no character, no incident registers, as primitive feminist deconstruction chases its own tail. Unless we can read

Photograph by Martha Swope.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our programs in the dark, we never know where we are; and even if we can, we never know who is supposed to be who, or what is going on and why. We cease caring.

The main characters—besides Casanova, who is split into his elderly and young selves, so as to be able to bore us from two directions—are a middle-aged daughter of Giacomo's who lounges in her nightgown as she learns to hate men while living with one Bobo, an aging female impersonator. The elder Casanova is mostly riding in a coach with the Teutonic Uta, played by a dark-skinned actress with substandard speech. Casanova's mother is enacted by another black actress similarly unsuited to her part, to the obvious delight of Michael Greif, a director with some visual, and no common, sense.

The show goes on for three interminable hours, with, under the circumstances, rather nice work from Jeff Weiss as Bobo, and Martha Thompson as a castrato who turns out to be a girl. Several others, including the two Casanovas (John Seitz and Ethan Hawke), give dreadful performances, with Robert Stanton, Margaret Gibson, and Liana Pai downright offensive.

Too bad, because this is a visually attractive production, with lively and witty scenery by John Arnone, spirited costumes by Gabriel Berry, and wonderfully *settecento*-illustrationish lighting by Frances Aronson. John Gromada offers interesting sound effects and music, and Michael Greif's staging, though mindless, moves images around prettily. If only there were a play here!

JANE ANDERSON'S **Food and Shelter,** ABOUT a homeless family (father, mother, and five-year-old daughter) that spends a day and night in Disneyland because the father thinks it will be good for the little girl's soul (they won some money in the lottery), is part fanciful, part realistic, part moving, and part imbecile. After an improbable sojourn, during which the parents have fantastic sex in the Swiss Family Robinson bed, which they wreck, they split up under bizarre circumstances. An erratic angel helps the little girl, a black postal clerk reluctantly aids the mother, and Captain Jack, a mysterious hobo, reeducates the roving father. There is genuine suffering here, and much that is fake, plus an uplifting ending.

The author's observation of people is often precise and unhackneyed, and she knows about marginal lives and the terrible sinking into poverty and hunger while trying to maintain self-respect and family love. But she does stack the cards against the family, and her dabbling with the supernatural is quirky and confusing. André Ernotte has skillfully directed an apt cast, in which Kelly Coffield and Isiah Whitlock Jr. shine. Little T-F Walker is alternately fine and incomprehensible, rather like the play itself. ▬

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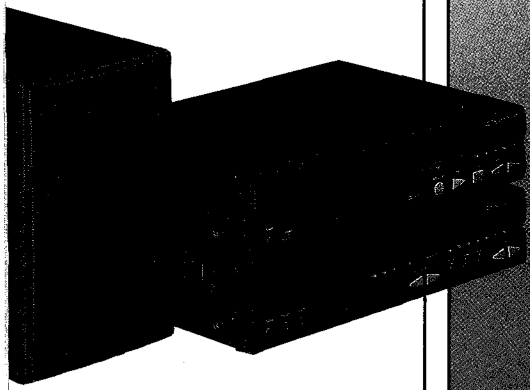

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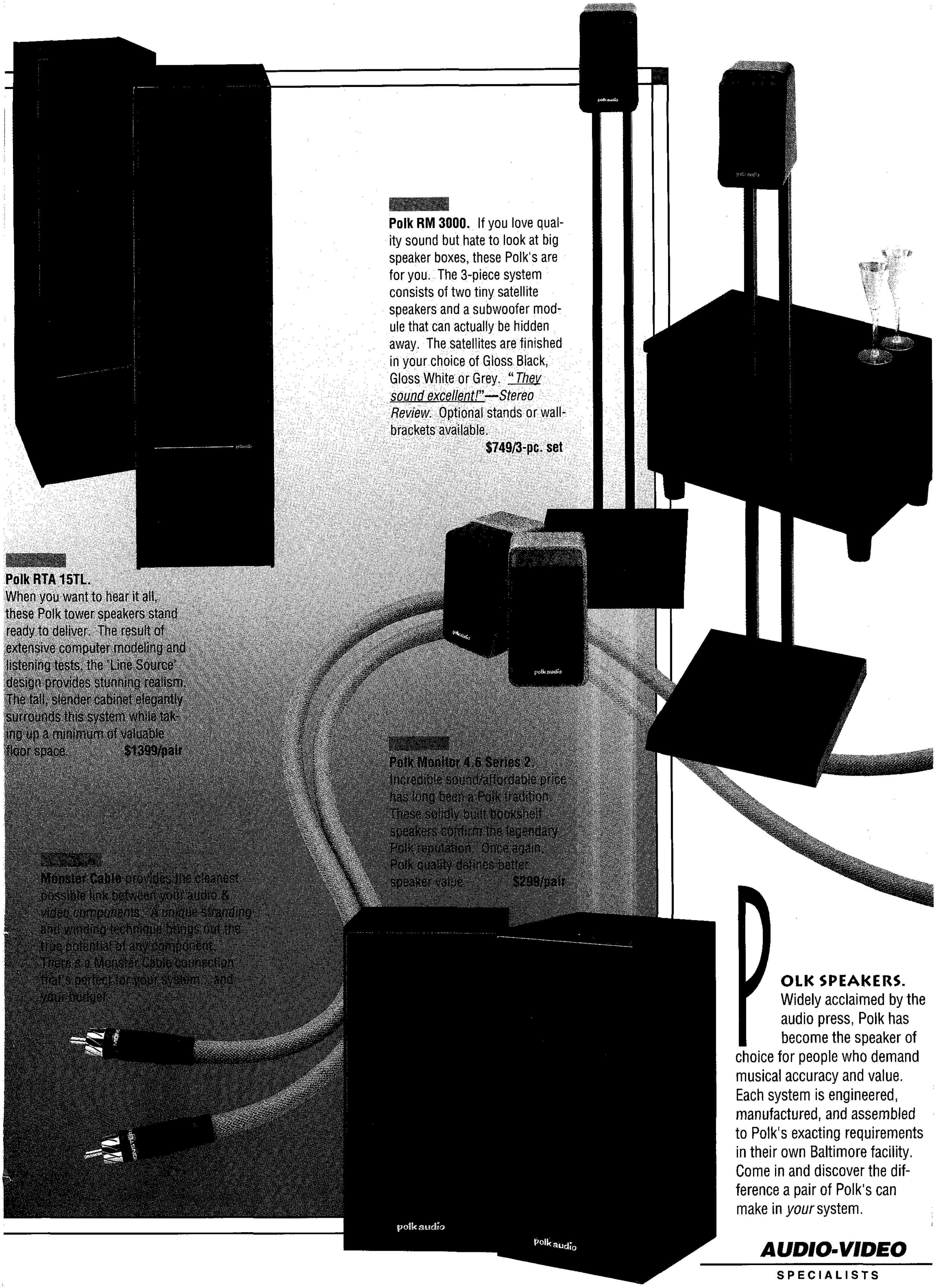

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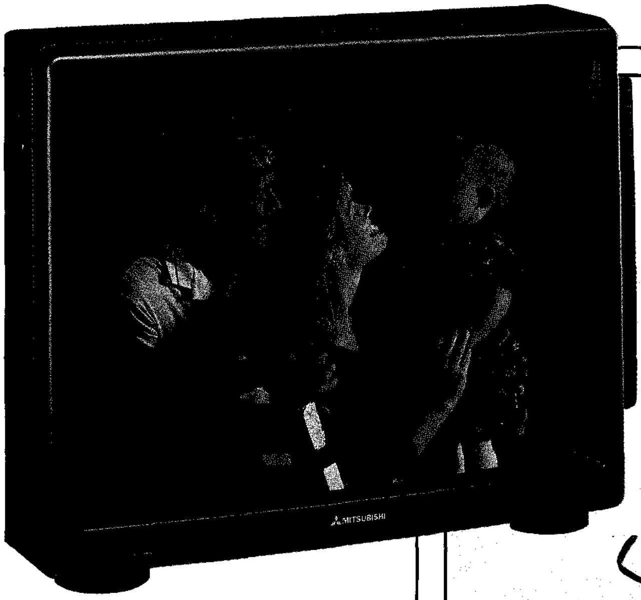

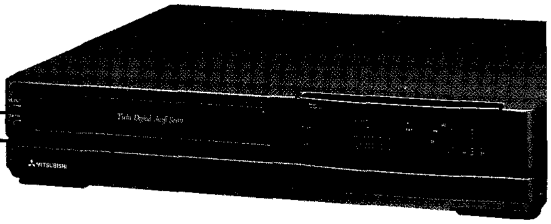

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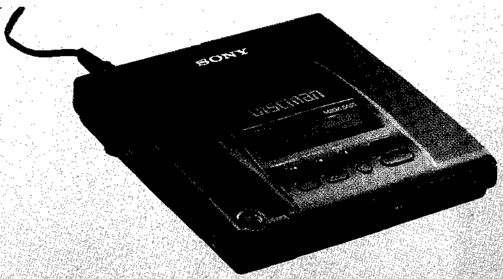

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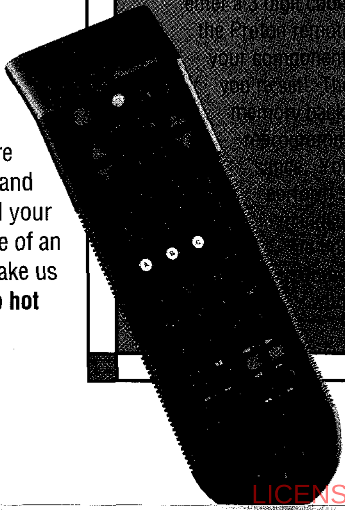

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Music/Peter G. Davis

MEHTAMORPHOSIS

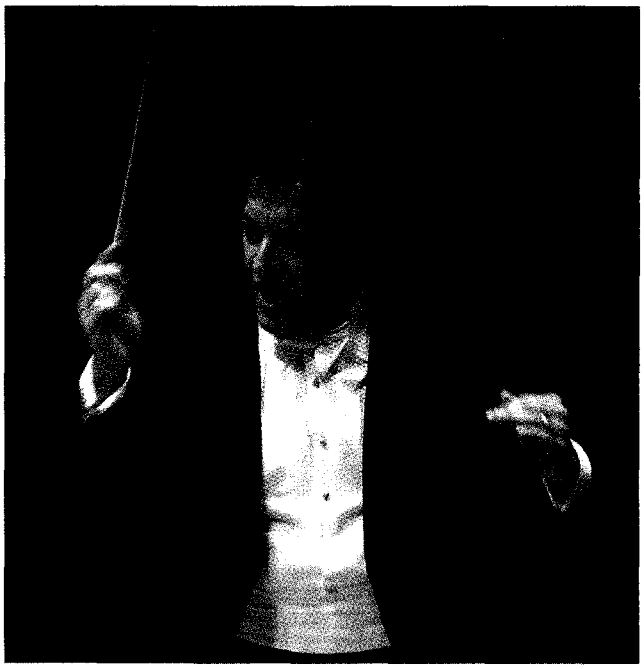
"...For all its raw energy, *Gurrelieder* finally wound up sounding like so many Mehta interpretations, commonplace and coarse..."

Zubin Mehta ENDED HIS THIRTEEN-YEAR tenure as music director of the New York Philharmonic with three performances in Avery Fisher Hall of Arnold Schoenberg's epic cantata, *Gurrelieder.* It was a grandiose gesture, suitable to the occasion in any number of interesting ways.

For one thing, this is the sort of gargantuan, lushly textured score that Mehta is said to revel in and conduct best. The performing forces include five soloists, a speaker, three male choruses, and an eight-part mixed chorus, not to mention a vast orchestra containing eight flutes, ten horns, seven trombones, four harps, massed violins divided into twenty separate parts, a set of iron chains, and much else. Then, too, *Gurrelieder*—begun in 1900 but not completed until 1911—is in itself a farewell, one that bids an extravagant adieu to the nineteenth century while stretching the materials of German Romanticism to their limits. And how fitting that the piece should end with a hope-filled choral peroration hailing the dawn of a bright new day—which many concerned Philharmonic-goers are earnestly praying for when Kurt Masur becomes music director of the orchestra next season.

When Mehta last conducted *Gurrelieder* with the Philharmonic, eight years ago, it seemed to me one of his more persuasive achievements: a disciplined yet emotionally involved statement that, frankly, I'd never dreamed he was capable of making in any context. Perhaps the theme of Jens Peter Jacobsen's poem struck a responsive chord: the miracle of creation as metaphorically expressed by the love of Waldemar and Tove, continually reborn in the annual reawakening of nature. Or possibly it was a musician's fascination with Schoenberg's complex compositional techniques, which produce such a wealth of instrumental color and luscious melodies. Or it could have been the sheer vigor and concentration it must take for one conductor to keep this huge apparatus under control and moving forward.

In any case, Mehta more or less re-created what I'd remembered from 1983. The tunes throbbed, dramatic tension seldom flagged, the intricately woven musical discourse never threatened to unravel, and this often unpredictable orchestra had clearly decided to give the departing music director its very best. The broad outlines of the score were certainly well in hand and effectively presented, but this time, I found myself wanting more: more dynamic variety, a broader palette of colors, a real pianissimo sound from the orchestra, a greater sensitivity for the score's passages of chamber-music delicacy, and—most of all—a keener awareness of the white-hot spiritual purity that motivates the entire work. For all its raw energy and technical expertise, the performance finally wound up sounding like so many Mehta interpretations, commonplace and coarse, and Schoenberg's shining vision was trivialized.



IT'S BEEN REAL: *Zubin Mehta in action.*

The New York Choral Artists, directed by Joseph Flummerfelt, made superlative contributions, but the soloists disappointed. Waldemar and Tove require heroically scaled but pliant Wagnerian voices capable of the subtlest expressive nuances. Instead, we heard the labored efforts of Gary Lakes and Susan Dunn, both with the right basic vocal equipment but badly compromised by flawed techniques. Jon Garrison (Klaus the Jester) and John Cheek (Peasant) handled their brief parts competently if without much flavor, although Florence Quivar sang the Wood Dove's tragic narration eloquently and with firm, butter-rich tone. The most distinctive moment of the evening came toward the end, when Hans Hotter, now 82 and the greatest Wotan of his generation, recited *Gurrelieder's* penultimate poem and made music out of every word.

NOW THAT THE ZUBIN MEHTA YEARS WITH the New York Philharmonic are over at last, how does one sum them up? Well, at the very least, they were busy, and an elaborate 134-page commemorative booklet published by the orchestra lists the facts. Along with fulsome tributes from all quarters, this handsome Festschrift tells us that the music director conducted more than 1,000 concerts featuring nearly 800 works, 30 of them world premieres. He brought 42 new musicians into the ranks, and 425 guest performers made debut appearances with the orchestra. A series of chamber concerts spotlighting Philharmonic musicians was established. There were numerous special events, most notably the three "Horizons" contemporary-music festivals, the parks concerts, programs for young people, visits to the Abyssinian Baptist Church in Harlem, and sixteen world and national tours. The orchestra made 27 *Live from Lincoln Center* telecasts (lack of funding suspended radio broadcasts in 1988), and in the past few years, recording activity has markedly increased.

Everyone during the Mehta regime, it seems, had more than enough to do—in the musicians' case, perhaps too much—and the figures are impressive. But surely such enterprise is only to be expected from one of the country's top orchestras. What about the music? I scoured the Philharmonic's tribute looking for a thoughtful assessment of Mehta's musical person-

Photograph by Steve J. Sherman.

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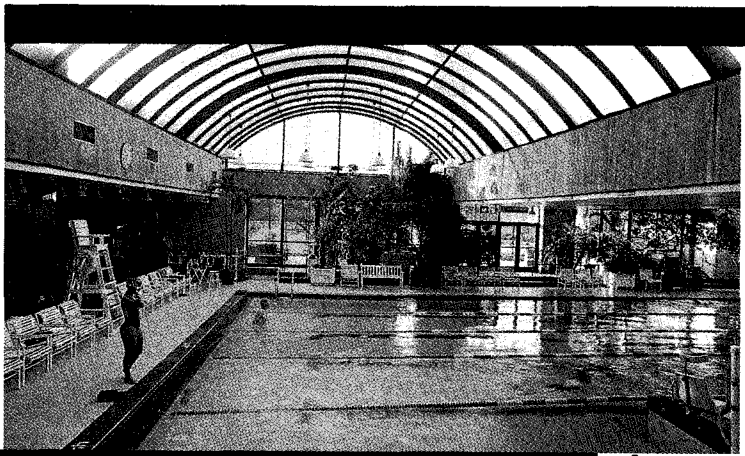

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ality—the significant ways in which it had imprinted itself on the orchestra, defined what he conducted, and affected the thinking of those of us who listened—but could find none. Apparently, even the conductor's closest associates have no strong opinions about how he makes music—or if they do, they keep it to themselves. Mostly, one reads platitudes about Mehta's unflagging energy, devotion to duty, and generous nature.

Isaac Stern writes that "this gentle, giving man . . . puts his indelible mark on every orchestra he leads" but does not explain or elaborate what that may mean. Pierre Boulez addresses his successor vaguely, simply noting "your generosity, your spontaneity, your warmth—in short your gifts." Friendship with Mehta and his wife, not any musical experience, is what Stephen Stamas, chairman of the Philharmonic-Symphony Society, counts as the greatest gift he has received from his association with the orchestra. The Philharmonic musicians collectively compliment Mehta on his collegial spirit and good citizenship. Music—as an emotional and intellectual concept, a basic human need, and presumably the reason the Philharmonic exists—never seems to come up. One is finally left with the impression that Mehta was music director of the Philharmonic for thirteen years mainly because he worked hard and was a swell guy to have around.

That's all very well, but audiences who went to the Philharmonic hungering for musical nourishment, stimulation, and even healthy controversy have been consistently starved by a conductor whose work lacks any distinctively personal musical qualities. If they existed, surely by now someone would have heard them and stepped forward to tell us, in very precise musical terms, what we have been missing. No one ever has. It now seems clear that the Mehta years will be recalled as dreary and characterless compared with the eventful eras of his predecessors Bernstein and Boulez, who both fought far tougher battles and weathered far more turbulent critical storms. As interpretive musicians, programmers, policymakers, and creative personalities, the two B's never stopped generating heat and light while their supporters and detractors enthusiastically argued the results. Those were exciting times for the Philharmonic, and no one was bored—people cared how the music director made music, and they cared with a passion.

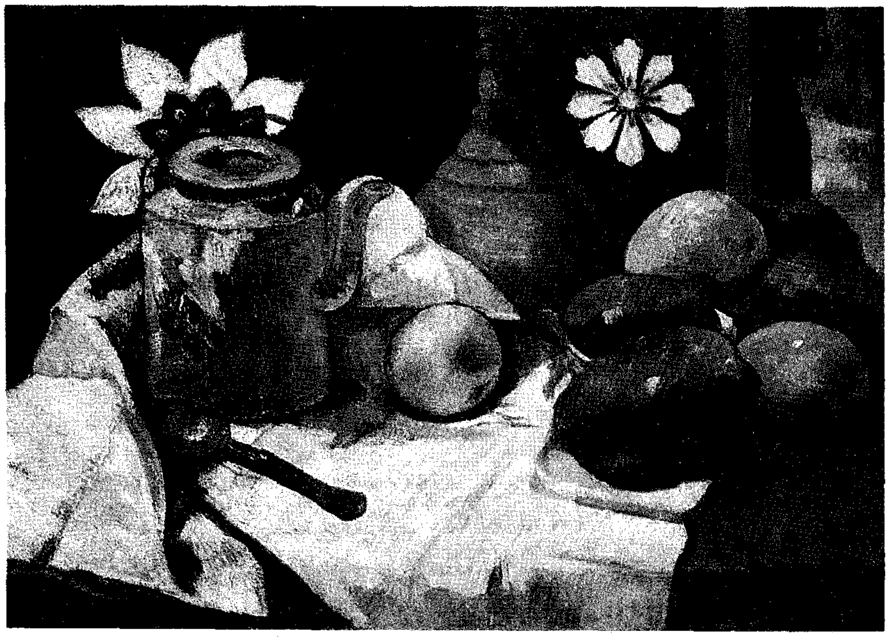
So let's say a prayer that Kurt Masur will be able to revive this spirit in one way or another and bring the Philharmonic back to life. He seems aware that a problem exists, and by assuming the post of music director next fall, a year earlier than he had originally intended, he must be eager to address it. Good for him and—here's hoping—good for us. ■

Art/Kay Larson

FRENCH PROVINCIAL

". . .The Annenberg collection is the most socially correct group of paintings that a private collector could assemble in our time. . ."

NINETEENTH-CENTURY FRANCE IS STILL MAGnetic north in the American imagination. The eternal summer of the *fin de siècle,* so happily distant in all ways—its real turmoil diminished and supplanted by poster-pretty women in elegant crinolines and idle, arrogant men—has become the ideal of gorgeousness and grace in painting. Not even the once-heralded Renaissance can count so many American admirers. We hang the more desperately on to our dreams of pleasure and gratification as the century tries harder to pry our fingers loose. To a public still suspicious of art closer to home, the French bourgeois painters offer modernism without the medicinal aftertaste. You could say, then, that **"Masterpieces of Impressionism & Post-Impressionism: The Annenberg Collection"**—with its pretty posy of Renoirs, Cézannes, Matisses, Fantin-Latours, Toulouse-Lautrecs, van Goghs, and Gauguins—is the most conservative and socially correct group of paintings that a private collector could assemble in our time. For once, the word *masterpiece* is not an overstatement. Not a trifle or a dark spot—or a surprise—ruffles this show's somewhat overstated composure. As has already been widely announced, the Metropolitan won the informal competition with the National Gallery, the Philadelphia Museum of Art, and the Los Angeles County Museum of Art for the final disposition of Walter and Lee Annenberg's French pictures. New York should be pleased with itself. (But isn't it always?)



MET HOME: *Gauguin's* Still Life With Teapot and Fruit *(1896).*

Except for the three lovely Eugène Boudin beach studies, nearly every painting is so well known it seems like an archetype of itself. The four Gauguins and five van Goghs amount to small, carefully calculated retrospectives. Gauguin's *Still Life With Teapot and Fruit* is both an obeisance to Cézanne's earthy melodies (eight precede it here) and a distilled essence of ripe summer. Vuillard's *The Album* is a high arc of his genius. Picasso's *At the Lapin Agile* is the same, but early (1905), before that messy business with Cubism. Van Gogh's *La Berceuse* recalls the Museum of Modern Art's hard trials in acquiring *Portrait of Joseph Roulin,* by a complex purchase involving the trade and sale of other parts of its collection. The Met merely had to bow low with solicitous gratitude. Such is the power of a high-level collector.

The show deigns to notice only two Americans—Romare Bearden and Andrew Wyeth. Both hang in the anteroom. I don't know about Bearden, but Wyeth seems to fit. His portrait of Walter Annenberg is as parched, sparse, and tight-lipped as the French masters are free, loose, and liberal—but in terms of his place in American art, he is as conservative as his patron. (Fifth Avenue at 82nd Street; through October 13.)

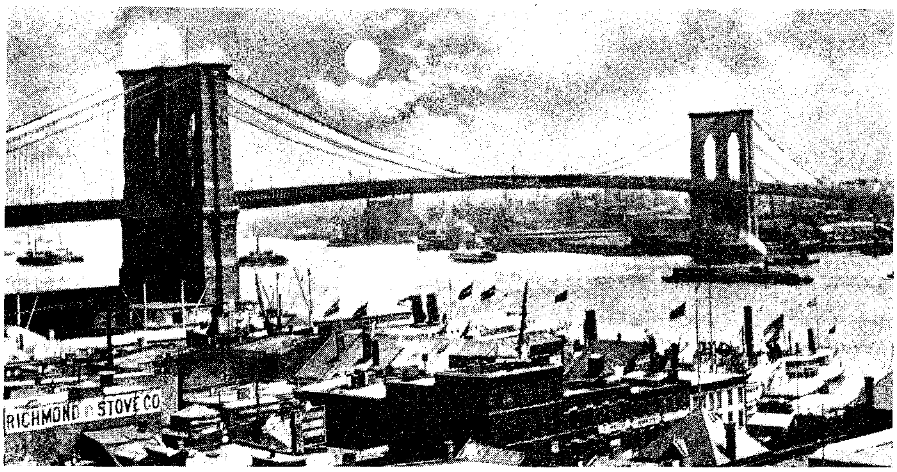
Brice Marden IS GOING THROUGH A MIDlife evolution that has his fans pacing in anticipation. Next fall, the Dia Center for the Arts will show the paintings from this transition. The 29 works on paper at the Matthew Marks Gallery anticipate that event and, in the usual manner of drawings, reveal its essential heart.

In the mid-eighties, Marden's dawning interest in Zen and the Tao led him to Eastern poetry and, by Taoist chance, to a new translation of a Chinese classic, *The Collected Songs of Cold Mountain* (Copper Canyon Press, 1983). The exploits of the T'ang Dynasty pauper-sage Cold Mountain are laced with the crazy (and probably apocryphal) humor that illustrates Buddhist wisdom. Taking his name from his retreat, the poet wrote, "Since I fled to Cold Mountain/ I've lived on mountain fruit/ . . . go ahead move Heaven and Earth/ I'm fine here in the cliffs."

The recluse turns his back on ordinary "certainties" and cultivates a state of openness or not-knowing, where creativity is nurtured and the mind eats "mountain fruit." Marden, treasuring a life change, no doubt recognized the value of Cold Mountain's menu advice. He also found an indirect parallel in his own ignorance of the Chinese characters printed opposite each poem's translation. Recognizing a sympathetic philosophical link with automatic drawing, and by extension with his hero Jackson Pollock, he dipped long sticks in ink and set out to replicate the look of the poetry—loosely, to be sure. The wobbling stick adds a degree of chance to the act of will and the process of thinking through your fingers. The pattern of five ideograms down and eight across duplicates the structure of the Chinese characters.

The artist makes his mark by intention, yet with humility: He has "let go." The state of not-knowing becomes a kind of not-drawing charged with passionate inexactitude. The meditative spirit reinvigorates Pollock's automatism almost in defi-

Photograph from the collection of the Honorary and Mrs. Walter H. Annenberg, courtesy of the Metropolitan Museum of Art.



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ance of the exhaustion that most artists associate with his legacy. It's as though Marden realized, in accordance with Zen teaching, that any trite old act is new if you make it so. (1018 Madison Avenue, near 78th Street; through June 28.)

I'VE SEEN PLENTY OF SCREAMING INSTALLATIONS of the Barbara Kruger variety, and I recognize that the ability of feminists to outshout their male counterparts may well be considered an important tactic for appropriating power. (The fashionable term is *empowerment.*)

But for insight into sexual roles, I much prefer the strange ambivalences and acuities of San Diego artist **Deborah Small**'s installation at Artists Space. Small has divided the four walls of a room into two sets of texts and found images, like two patchwork quilts. The nineteenth-century "quilt" is loosely based on the story of the capture of Jemimah, Daniel Boone's daughter, by Indians. It reproduces texts of exploration and period paintings from a genre you might call "sweet virgins afloat in canoes, in deepest forest, about to be abducted by dark-skinned savages."

Small, ransacking art and literature, has bared powerful, persistent cultural divides. There's the mythical moral territory of the West, a place where "civilized" restraints are abandoned, where wild men roam the underbrush and women are forced to give in to superior power—a male fantasy, no? Did the (male) nineteenth-century artists intend the steamy mixture of horror and sexual thrills at the prospect of violated innocence? You bet.

But wait. The twentieth-century "quilt" consists of paperback romance-book covers and jacket blurbs from the genre: "White woman is taken prisoner by sexy Indian stud, discovers love despite her resistance." These, you note, were largely written by women for women, raising questions of female masochism and complicity. What's the role of women in their own subjugation? Or is it cultural conditioning? The issue touches Freud: Did he discover universal truths (about female masochism) or just the responses of repressed Viennese women? What's real here?

Popular culture is designed to titillate the collective unconscious. This is softcore pornography, created by commercial interests over two centuries. Earlier painters concealed their prurience behind "high art"; twentieth-century writers hide it behind "romance." There is also the problem of the Indian as the dark, passionate, dangerous Other who must be stamped out so "good girls" can be safe. In Freudian terms, the West was won when the superego shot the id at the O.K. Corral. That Indians themselves might not identify with this description is a tragically belated coda to Small's smart and provocative installation. (223 West Broadway; through June 29.) ■

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   Consider the number of locations and what each offers. HRC offers over 600 exercise classes to choose from weekly (aerobic classes are offered on floating floors), six sparkling indoor swimming pools and several outdoor pools, six full-service locations, the largest selection of strength training equipment in Manhattan, as well as professional massage, locker and laundry service, and one to one training.

4. **Membership Privileges**
   Special services mean special advantages. With your membership to HRC, you have access to the largest climate controlled racquet facilities in Manhattan, the largest and best tennis facilities in Manhattan, free outdoor facilities on Long Island Sound with outdoor pools, beach, and tennis, free outdoor tennis, free boating on HRC's 75' Yacht, private parties at the HRC Clubhouse, and tennis parties and free clinics weekly in squash, racquetball, and tennis.

5. **Lease expiration**
   Losing the lease may mean losing your club. HRC controls the lease and real estate on all 6 full service locations in Manhattan.

6. **Check for savings**
   HRC offers you a multitude of savings that can more than pay for your membership. Savings include discounts at HRC'S Kimberly Hotel located on East 50th St., Hilton Hotels nationally, Hertz Rent-a-car, and a multitude of other products and services. Also, the HRC Credit Card offers you a very low interest rate. Additional savings are available for couples, groups, and corporations.

7. **Diversity**
   HRC not only offers state of the art equipment, computerized microfit testing, but also self defense classes, ballroom dancing, and pays for you to quit smoking.

8. **Join for one year and receive free years**
   By referring three people who join within your first thirty days of enrollment you will receive one additional year free; this bonus can be repeated every year.

9. **Money back guarantee**
   Join HRC and enjoy its full services for one week. If you are not completely satisfied with your investment, we will refund your money in full.

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SALES & BARGAINS

BY LEONORE FLEISCHER

HANDBAGGER HEAVEN

THE DISCOUNTED HANDBAGS HERE ARE OF soft-sculptured leather with appliquéd forms of petals and flowers; some have snakeskin trim. Many are one- and few-of-a-kind and range from $45 to $175, such as a slightly damaged evening clutch with silver and gold snakeskin trim, $270 retail (if perfect), here $45; iridescent leather clutch with iridescent snakeskin trim, retail $225, here $70; textured leather tote with painted gold leather flowers, retail $175, here $70; rhinestone-trimmed suede drawstring pouch, retail $250, here $120. Also, one- and few-of-a-kind leather pillows, such as a ruffled bolster, retail $160, here $45; mufflers of imported Italian suede backed with plain or textured velvet, retail $250, here $45–$65. Checks accepted; no credit cards; all sales final. *Mylinka, fifth floor, 1180 Broadway, near 29th St. (685-1150); Thurs.–Sat. noon–6 p.m.; 6/6–8.*

PANTRY RAID

ZABAR'S OFFERS LOW PRICES ON FOOD AND nonfood items, such as imported Pinney's 1-lb. presliced Scottish salmon, here $15.95; whole smoked turkey (approx. 8–10 lbs.) with no preservatives, here $3.99 lb.; Maille Dijon mustard from France, 30 oz., here $3.98; La Cosecha Spanish sherry wine vinegar, 750 ml., here $2.98; Frank Cooper's fine-cut Oxford marmalade, here $2.98 for 16 oz.; Le Confiseur French truffles, orange or milk, here $3 for 8 oz.; Caprice Viennese wafers, 14 oz., here $2.98; Zabar's coffee in tins, including 12-oz. French-Italian expresso roast, here $3.49; 16-oz. Colombian and Zabar's blend, here $4.49; 16-oz. Gourmet Decaffeinated, here $4.79; Swiss Emmenthaler cheese, here $2.98 per lb.; French aged Gruyère Comté "Maxim's," here $4.98 per lb.; Italian half or whole Parma ham, approx. 14–18 lbs., here $12.98 per lb.; Le Creuset double grill, here $44.95; Ferrari Quattro indoor grill, here $69.95; Welbilt 500-watt .05-cu.-ft. microwave, here $99.95; Vornado short stand fan, here $74.95; DeLonghi toaster oven/broiler, black or white, here $94.95; Salton Big Chill ice-cream-maker, black or red, here $11.98; Kitchen Aid heavy-duty stand mixer, K45SS, here $198.95; Krups Brewmaster 10-cup coffee-maker, here $29.95; Pavoni Europiccola espresso/cappuccino maker, here $198.95; and Cuisinart Classic food processor, here $139.95. A.E., M.C., V., checks accepted; exchanges possible. *Zabar's, 2245 Broadway, at 80th St. (787-2000); Mon.–Fri. 9 a.m.–7:30 p.m.; Sat. 8 a.m.–10 p.m. and Sun. 9 a.m.–6 p.m.; Housewares Mezzanine, 9 a.m.–6 p.m. daily; through 7/31.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

FOR CHILL-SEEKERS

PHONE FOR AIR CONDITIONERS AT SALE prices, such as Friedrich wall or window SL 19H30B, 19,000 Btu, 220 v., 9.5 energy-efficiency rating, usually discounted here at $880, now $749; Westinghouse wall or window AH 103L1T, 10,000 Btu, 115 v., 9.0 EER, usually $610 here, now $487; Emerson window unit 6DC53, 6,500 Btu, 115 v., 10.0 EER, usually $398 here, now $329; DeLonghi PAC 152 windowless installation 6,030 Btu, 115 v., 7.9 amps, usually $1,025 here, now $808. Five-year extension warranty, usually $169, now $99. Delivery is free to the five boroughs and Nassau County and is available at small additional cost to Connecticut, Suffolk County, New Jersey, and parts of Pennsylvania. Payment c.o.d. with certified check, money order or cash; all sales final. *Home Sales Enterprises/Dial-a-Discount, Inc. (718-241-3272 and 212-513-1513); Mon.–Fri. 9 a.m.–5 p.m.; through 7/4.*

FAILLE SAFE

BEAUTIFUL WOMEN'S SUITS AND COATS IN tropical-weight wools, wool satin, and wool faille, manufactured in Italy, are below wholesale here, in sizes 4–12 (a few 14). For example, wool-satin safari jacket with walking shorts, retail $900, here $350; side-buttoned skirt suit, retail $900, here $350; classic 3-button tattersall-plaid skirt suit, retail $900, here $300; long collarless suit with dressmaker detailing, retail $900, here $350; and wool tissue-faille and wool satin unlined spring coats in neutrals and brights, retail $800, here $300–$320. Checks accepted; no credit cards; all sales final. *Cinzia Rocca, Inc., fourth floor/South Tower, 499 Seventh Ave., near 37th St. (465-9220); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 11 a.m.–3 p.m.; through 6/8.*

EAR CONDITIONING

THIS SHOWROOM HAS IMAGINATIVE CLIP OR post earrings, necklaces, bracelets, pins, and hair accessories at below wholesale. For example, a 24K-gold-plated sun-face group—some set with Austrian crystals—

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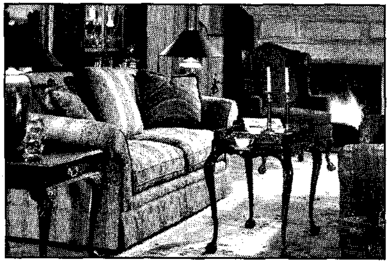
SUMMER SAVINGS

Bernhardt has given Foremost all their excess fabrics including silks and contemporary textures for liquidation on sofas, sectionals, sleepers, etc. at 50% off manufacturer's retail. Hurry in – at these prices, even this extensive fabric selection won't last long!



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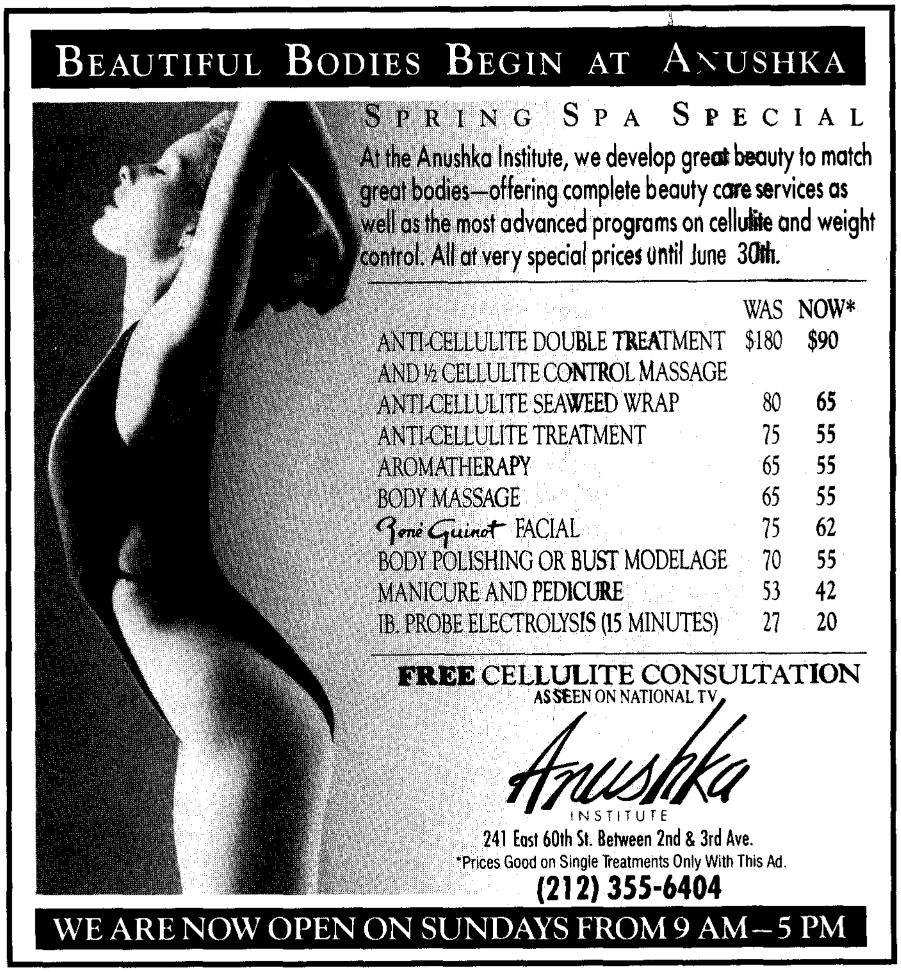
includes a charm bracelet, retail $50–$150, here $20–$30; earrings, retail $50–$125, here $10–$20; and enamel flowered earrings, retail $95–$150, here $10–$20. Colored-pearl group of necklaces and bracelets includes a 3-strand necklace, retail $85, here $25; bright Pucci-style sixties earrings, retail $75–$150, here $10–$25; also, contemporary, abstract gold- and silver-plated earrings, pins, and pendants (some with Lucite), retail $50–$100, here $10–$30; and ponytail ties with jeweled ends and tassels, retail $40–$60, here $10. Cash only; all sales final. *Gerard Yosca, twelfth floor; 39 W. 38th St. (302-4349); Wed. and Thurs. 10 a.m.–6 p.m.; 6/5–6.*

CRUISEWEAR CONTROL

ONE- AND FEW-OF-A-KIND SAMPLES OF CLASsic spring and summer sportswear and cruisewear in a limited size range are available here at reduced prices. Most are men's items, with a handful of women's in size 8. For men, there are cotton dress shirts in sizes 15½ to 17, retail $65–$75, here $25; short-sleeved sport shirts in sizes M and L, retail $50, here $20; sample slacks in waist size 34, including dress wools and linens, retail $110, here $50–$65; sample cotton slacks, retail $75, here $30; and one-of-a-kind outerwear (some suede garments), retail $400 and up, here $165–$200. For women, jackets, retail $200, here $75–$100; cotton skirts, retail $90, here $45; wool or linen skirts, retail $120, here $60; cotton blouses, retail $60–$90, here $30–$45; and silk blouses, retail $100–$130, here $55. Checks accepted; no credit cards; all sales final. *Kenneth Gordon, sixth floor, 11 E. 57th St. (751-1400); Tues.–Thurs. 9 a.m.–5 p.m.; 6/4–6/6.*

THE JOY OF SIX

WOMEN WHO WEAR SAMPLE SHOE SIZES will find one-of-a-kind size-6 Margaret Jerrold samples, retail $70–$190, here $39.90; Margaret Jerrold sample espadrilles are $29.90; André Assous one-of-a-kind samples in sizes 6 and 7 are $29.90; spring and summer shoes by such designers as Cole Haan, Paloma, Studio Paolo, Silvestri, Sesto Meucci, Charles David, and Vaneli—in sizes up to 10—are now 30–50 percent off, such as Paloma Dress sandals, retail $109, here $55; for men, in sizes 7½–12 M, Linea Aldo, Cole Haan, Steeplegate, and the store's private label, now 25–50 percent off, such as Cole Haan summer moccasins, retail $115, here $69; also, Format wide retro ties, were $65–$95, now $34.90. A.E., Disc., M.C., V., checks accepted; all sales final. *New York Shoe Company, 489 Third Ave., near 33rd St. (685-4056); Mon.–Fri. 9 a.m.–9 p.m. and Sat. 10:30–7 p.m.; through 6/8.* ■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René Guinot FACIAL	75	62
BODY POLISHING OR BUST MODELAGE	70	55
MANICURE AND PEDICURE	53	42
IB. PROBE ELECTROLYSIS (15 MINUTES)	27	20

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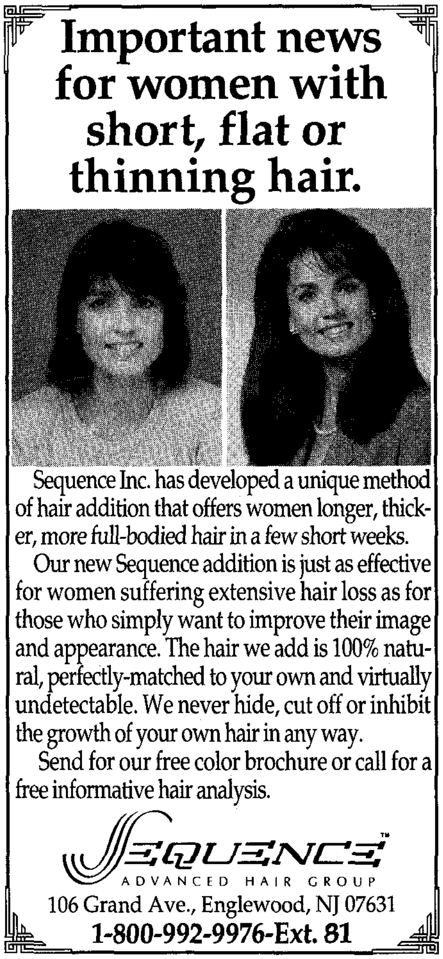
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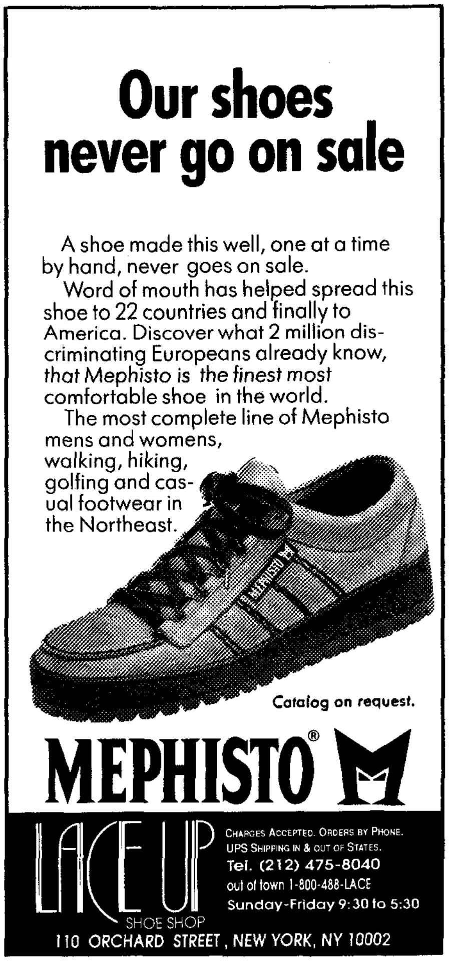
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A Complete Entertainment Guide for Seven Days Beginning

JUNE 5

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Begotten* (1989). #2—6/5: *Rhythm on the River* (1940); *What a Life* (1939). 6/6: *The Spirit of St. Louis* (1957). 6/7–10: *The Apartment* (1960); *Irma La Douce* (1963). 6/11: *Fedora* (1978); *Avanti!* (1972). #3—*Paris is Burning.*

2. ESSEX—Grand St. at Essex St. (982-4455). *Ambition.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Tatie Danielle.* #2—*Drowning by Numbers.* #3—*Poison.* #4—*La Femme Nikita.* #5—*The Comfort of Strangers.* #6—*The Ballad of the Sad Cafe.*

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (807-9205). #1—*Herdsmen of the Sun; Les Matrais Fou.* #2—*Termini Station; Blonde Emanuelle.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Impromptu.* #2—*Backdraft.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Ambition.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Out for Justice.* #2—*Hudson Hawk.* #3—*FX2.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 6/5: *Gothic* (1987); *The Devils* (1971). 6/6: *Pandora's Box* (1928); *Diary of a Lost Girl* (1929). 6/7–8: *The 39 Steps* (1935); *The Lady Vanishes* (1938). 6/9: *Doctor Zhivago* (1965). 6/10: *Les Enfants Terrible* (1950); *La Faute De L'Abbe Mouret* (1970). 6/11: *Diamonds Are Forever* (1971); *You Only Live Twice* (1967).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Thelma & Louise.* #2—*Madonna: Truth or Dare.* #3—*Wild Hearts Can't Be Broken.* #4—*Citizen Kane.* #5—*Drop Dead Fred.* #6—*Thelma & Louise.* #7—*An Angel at My Table.* Opening 6/7: *City Slickers.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*Dances With Wolves; The Imported Bridegroom.* #2—*What About Bob?; Straight Out of Brooklyn.* #3—*Killing of a Chinese Bookie.* #4—*Object of Beauty.* Opening 6/7: *Delusion.* #5—*The Nasty Girl.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Noir et Blanc; Dick.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Soapdish.* #2—*Only the Lonely.* Opening 6/7: *Jungle Fever.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*The Silence of the Lambs.* #2—*Daddy Nostalgia.* #3—*Alice.* #4—*Cyrano De Bergerac.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Soapdish.* #2—*Hudson Hawk.* #3—*Soapdish.* #4—*The Silence of the Lambs.* #5—*Hangin' With the Homeboys.* #6—*FX2.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Switch.* Opening 6/7: *Jungle Fever.* #2—*Drop Dead Fred.* #3—*Only the Lonely.* #4—*Madonna: Truth or Dare.* #5—*Madonna: Truth or Dare.* #6—*Backdraft.* #7—*Backdraft.* #8—*Impromptu.* #9—*Stone Cold.* Opening 6/7: City Slickers.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Ambition.* #2—*What About Bob?* #3—*Mortal Thoughts.*

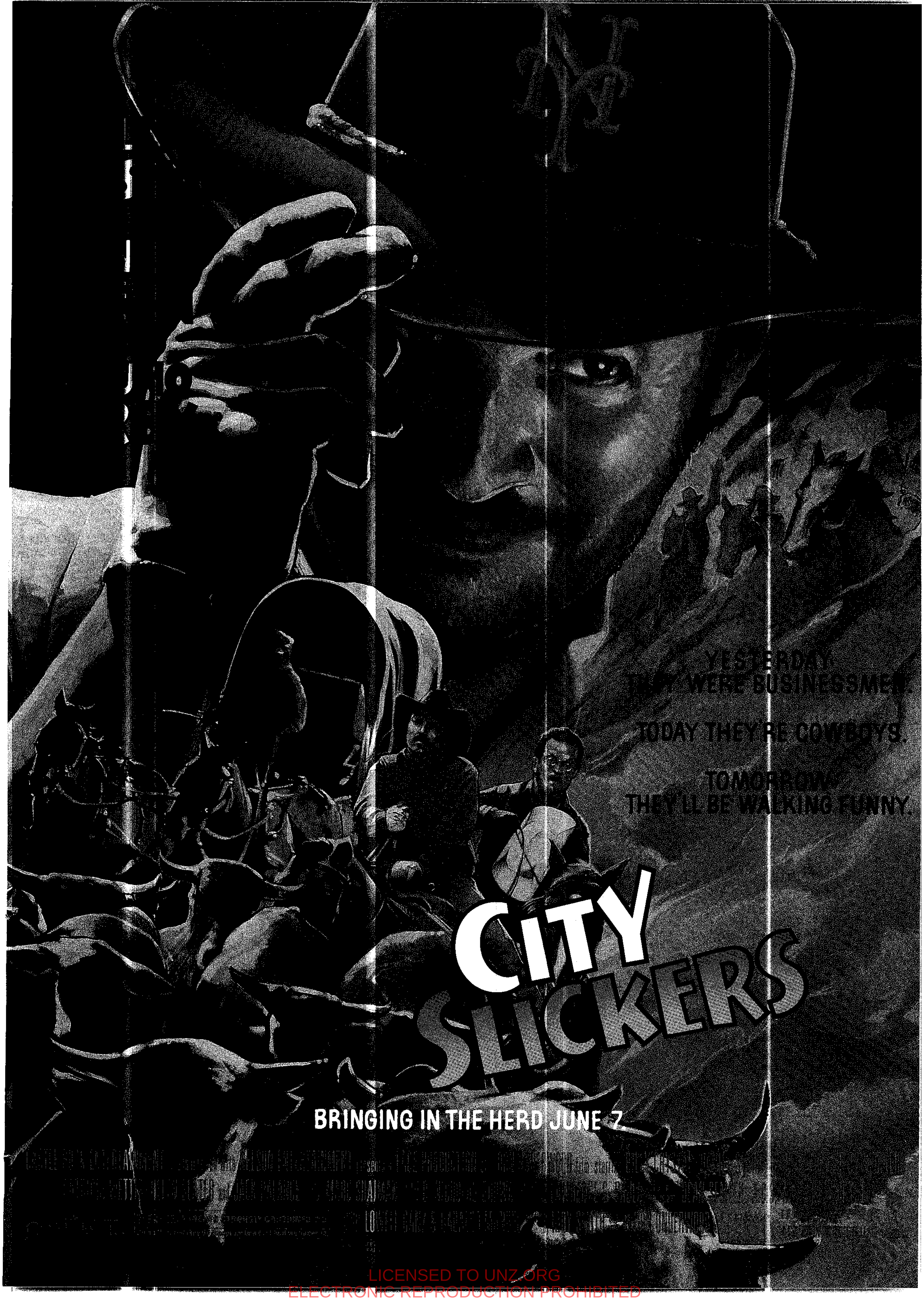
21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *A Rage in Harlem; Wild Hearts Can't Be Broken.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Only the Lonely.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Thelma & Louise.* #2—*Soapdish.* #3—*FX2.* Opening 6/7: *City Slickers.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Backdraft.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Ambition.* #2—*What About Bob?* #3—*Madonna: Truth or Dare.* #4—*Switch.* Opening 6/7: *Jungle Fever.*


YESTERDAY THEY WERE BUSINESSMEN.
TODAY THEY'RE COWBOYS.
TOMORROW THEY'LL BE WALKING FUNNY.
CITY SLICKERS
BRINGING IN THE HERD JUNE 7

MOVIES

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Stone Cold.* Opening 6/7: *Jungle Fever.* #2—*A Kiss Before Dying.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *A Rage in Harlem.* Opening 6/7: *City Slickers.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Out for Justice.* #2—*Drop Dead Fred.* #3—*Dances With Wolves.* #4—*Hudson Hawk.* #5—*Dice Rules.* #6—*Only the Lonely.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *What About Bob?*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *FX2.* **EMBASSY 3—***What About Bob?* **EMBASSY 4—***The Silence of the Lambs.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Switch.* #2—*Ambition.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Spartacus.* Opening 6/7: *Jungle Fever.* #2—*Truly, Madly, Deeply.* #3—*The Nasty Girl.* #4—*Mortal Thoughts.* #5—*Object of Beauty.* #6—*Impromptu.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Thelma & Louise.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Backdraft.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Madonna: Truth or Dare.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*La Femme Nikita.* #2—*Tatie Danielle.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Ambition.* #2—*Switch.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Citizen Kane.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Daddy Nostalgia.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). 6/4–6/6: *West Side Story* (1961). 6/7–6/23: "The Third Annual New York International Festival of Lesbian and Gay Films." For details see *Museums, Societies, Etc.* below.

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Mannequin Two: On the Move.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Straight Out of Brooklyn.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *An Angel at My Table.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Impromptu.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*FX2.* #2—*Stone Cold.* Opening 6/7: *Jungle Fever.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Backdraft.* **CORONET—***Backdraft.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Truly, Madly, Deeply.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *What About Bob?* **CINEMA II—***Love Without Pity.* Opening 6/7: *Dark Obsession.* **CINEMA THIRD AVE.—***Wild Hearts Can't Be Broken; Defending Your Life.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Hudson Hawk.* Opening 6/7: *Don't Tell Mom the Babysitter's Dead.* #2—*Drop Dead Fred.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Only the Lonely.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Hangin' With the Homeboys.* #2—*Thelma & Louise.* Opening 6/7: *City Slickers.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Nasty Girl.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Soapdish.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Hudson Hawk.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Switch.* #2—*What About Bob?*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Backdraft.* Opening 6/7: *Jungle Fever.* #2—*Ambition.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Soapdish.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Only the Lonely.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Everybody's Fine.* #2—*Everybody's Fine.* #3—*Ju Dou.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Drop Dead Fred.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*What About Bob?* #2—*Hudson Hawk.* #3—*Switch.* Opening 6/7: *Don't Tell Mom the Babysitter's Dead.* #4—*Thelma & Louise.* #5—*FX2.* #6—*Madonna: Truth or Dare.* Opening 6/7: *City Slickers.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Straight Out of Brooklyn.* #2—*Impromptu.* Opening 6/7: *Jungle Fever.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*A Rage in Harlem.* #2—*Backdraft.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Backdraft.* #2—*FX2.* Opening 6/7: *Jungle Fever.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Blue Planet;* additional showings Fri. & Sat. at 6 and 7:30 with *Weaving Ants* and *Silent Sky.*

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. 6/6–8 at 8: "Michel Auder: Selected Video Works 1970–91." 6/5: Essential Cinema #47: *Ivan Grozny (*Ivan the Terrible) *I & II* (1944–46), dir. Sergei Eisenstein. 6/6: *Tristana* (1970), dir. Luis Bunuel. 6/5–8 at 7: Premiere: *Wedding Guests* (1990), dir. Niko Brucher. 6/7–9: "Babeth: Three Films:" *Balls on the Line—Hommage á Joseph Beuys* (1976) ; *Berlin Graffity Sex Pistols* (1978); *Kiss Napoleon Goodbye* (1990). 6/9: Essential Cinema #48: *La Passion de Jeanne D'Arc* (1927–28).

AUSTRIAN CULTURAL INSTITUTE—The Mark Goodson Theater, 2 Columbus Circle (759-5165). Free. 6/11: *Follow Me* (1989), dir. Maria Knilli.

FILMS CHARAS—Community and Cultural Center, 360 E. 10th St. (982-0627). Nonmembers $3; members $1.50. 6/11: *What Have I Done to Deserve This?* (1984).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 6/5: *Baxter* (1988).

GREATER PORT JEFFERSON ARTS COUNCIL—Theatre Three, 412 Main St., Port Jefferson. Free. 6/10 at 8: "Suffolk County Film and Video Competition Finalists." A reception for independent film makers followed by a screening.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 5/31–6/28: "Japanese Abroad." 6/7: *Bwana Toshi* (1965). 6/14: *My Sweet Lahaina* (1983). 6/21: *Young Guy in Rio* (1968). 6/24: *Invisable Citizen* (1983). 6/28: *Days of Waiting* (1990); *Yuki Shimoda: Asian American Actor* (1985).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art." "Saturday Evening Films." Tickets are available one hour before each screening at the Uris Center information desk. Through June at 4 & 6:30: *Impressionism and Post-Impressionism.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. 6/7: "Matthias Mueller (Germany)/Alte Kinder." 6/8: "David Leister (England)."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 5/27:"Selections From the Circulating Film & Video Library." 5/17–8/18: "Fact/Fiction." 6/6: *The Rebuilding of Mascot Flats* (1990), dir. Josephine Hayes Dean. 6/10: "Visual Affirmation," Pratibha Parmar. 6/7–7/7: "FAF at 15: Film Arts Foundation, San Francisco." A program of works made possible by the Foundation's support of independent film- and video-makers featuring the New York premieres of *Isadora Duncan: Movement From the Soul* (1988) on 6/7, *Life in the Times of the Roosevelts* (1990), and others.

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 8/31: "A Salute to Monty Python" 6/4–15: *Monty Python's Fliegende Zircus* (1973), two films commissioned by West German television.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 5/31–6/10: *Cyrano De Bergerac* (1990).

NEW YORK INTERNATIONAL FESTIVAL OF LESBIAN AND GAY FILMS—Biograph Cinema, 225 W. 57th St. (866-6516). 6/7–23. Call for times. 6/7: *My Father Is Coming* (1991); *Strip Jack Naked* (1991). 6/8: *The Great Lie* (1941); *Romance* (1988); *The Garden* (1990); *War Songs* (1990); *The Last Island* (1990); *Las Casas del Querer* (1989); *The Earring* (1989); *The Bitter Tears of Petra Van Kant* (1971). 6/9: *Privilege* (1990); *The Evenings* (1989); *A Valentine for Nelson* (1990); *Otra Historia de Amor* (1986); *A Queer Feeling When I Look at You* (1991); *Daisies* (1966). 6/10: *Rough Sketch of a Spiral* (1990); *Once Upon a Time in the East* (1974); *The Cost of Love* (1991); *Proust's Favorite Fantasy* (1991); *All of Me* (1990); *Without Make-up You Haven't Got a Prayer* (1988). 6/11: *Once Upon a Time on the East* (1974); *The Cost of Love* (1991); *Proust's Favorite Fantasy* (1991); *Dona Herlinda and Her Son* (1984); *Beyond Super Dyke: A Tribute to Barbara Hammer.*

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 5/17–6/7: *Gun Crazy* (1949); *Terror in a Texas Town* (1958).

QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. 5/18–6/13: "Recent German Film Series." 6/8: *Strongman Ferdinand* (1976).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series through 6/16: "1991 Biennial Film and Video Programs." Times vary, call museum. A selection of tapes and videotapes that give an overview of recent developments in American independent film and video.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Stone Cold.* #2—*Hudson Hawk.* #3—*Backdraft.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Backdraft.* #2—*What About Bob?* #3—*Soapdish.* #4—*Drop Dead Fred.* #5—*Only the Lonely.* #6—*Switch.* #7—*FX2.* #8—*A Rage in Harlem; Ambition.* #9—*Stone Cold.*

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155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Hudson Hawk.* #2—*Only the Lonely.* #3—*Madonna: Truth or Dare.* #4—*Switch.* Beg. 6/7: *City Slickers.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Hudson Hawk; Ambition.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Backdraft.* #2—*Hudson Hawk.* #3—*Ambition.* Beg. 6/7: *City Slickers.* #4—*Stone Cold; A Rage in Harlem.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Thelma & Louise.* #2—*Backdraft.* #3—*Ambition.* #4—*Stone Cold.* #5—*What About Bob?* #6—*Out for Justice.* #7—*FX2.* #8—*A Rage in Harlem.* #9—*Wild Hearts Can't Be Broken; Madonna: Truth or Dare.* #10—*Hudson Hawk.* #11—*Only the Lonely.* #12—*Soapdish.* #13—*One Good Cop.* #14—*Teenage Mutant Ninja Turtles II.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Only the Lonely.* #2—*Backdraft.* #3—*Switch.* #4—*Wild Hearts Can't Be Broken.* #5—*Ambition.* #6—*Thelma & Louise.* #7—*Madonna: Truth or Dare.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Backdraft.* #2—*Soapdish.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Stone Cold; Wild Hearts Can't Be Broken.* #2—*Hudson Hawk.* #3—*Switch.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*What About Bob?* #2—*Thelma & Louise.* #3—*Only the Lonely.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Hudson Hawk.* #2—*FX2.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Hudson Hawk.* #2—*What About Bob?* #3—*Drop Dead Fred.* #4—*FX2.* #5—*The Unborn; Soapdish.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Straight Out of Brooklyn.* #2—*The Unborn; A Rage in Harlem.* #3—*Hudson Hawk.* #4—*Drop Dead Fred.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Thelma & Louise.* #2—*Switch.* #3—*Only the Lonely.* #4—*Backdraft.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Madonna: Truth or Dare.* #2—*Hudson Hawk.* #3—*A Rage in Harlem; Ambition.* #4—*Soapdish.* #5—*Drop Dead Fred.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*What About Bob?* #2—*Soapdish.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Wild Hearts Can't Be Broken.* #2—*What About Bob?* #3—*Soapdish; Madonna: Truth or Dare.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Backdraft.* #2—*Hudson Hawk.* #3—*Only the Lonely.* #4—*Stone Cold.* Beg. 6/7: *City Slickers.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Drop Dead Fred.* #2—*A Rage in Harlem.* #3—*Hudson Hawk.* #4—*Straight Out of Brooklyn.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Only the Lonely.* #2—*FX2.* #3—*Switch.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #4—*Soapdish.* #5—*Hudson Hawk.* #6—*Backdraft.* #7—*Dice Rules.* Beg. 6/7: *City Slickers.* #8—*What About Bob?; Drop Dead Fred.* #9—*Thelma & Louise; Madonna: Truth or Dare.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Hudson Hawk.* #2—*Backdraft.* #3—*Drop Dead Fred.* #4—Through 6/6: *The Unborn.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #5—Through 6/6: *FX2.* Beg. 6/7: *Jungle Fever.*

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QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—*Stone Cold.* Beg. 6/7: *City Slickers.* #2—*Drop Dead Fred.* #3—*Only the Lonely.* #4—*What About Bob?* #5—*Hudson Hawk.* #6—*Backdraft.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Wild Hearts Can't Be Broken.* #2—*Switch.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Thelma & Louise.* #2—*Soapdish.* Beg. 6/7: *City Slickers.* #3—*Drop Dead Fred.* #4—*What About Bob?*

303. CORONA—PLAZA—(639-7722). #1—*Backdraft.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Backdraft.* #2—*Hudson Hawk.* #3—*What About Bob?* #4—*Only the Lonely.* #5—*Drop Dead Fred.* #6—*FX2.* Beg. 6/7: *City Slickers.* #7—*Soapdish.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Drop Dead Fred.* #2—*Soapdish.* #3—*FX2.* #4—*What About Bob?*

306. FLUSHING—MAIN STREET—(268-3636). #1—*What About Bob?* #2—Program Unavailable. #3—Program Unavailable. #4—*Switch.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Backdraft.* #2—*Only the Lonely.* #3—*Madonna: Truth or Dare.* #4—*Hudson Hawk.*

308. FLUSHING—UTOPIA—(454-2323). #1—*What About Bob?* #2—*Thelma & Louise.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Silence of the Lambs.* #2—*Wild Hearts Can't Be Broken.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Madonna: Truth or Dare.* #2—*Ambition.* #3—*Stone Cold.* Beg. 6/7: *City Slickers.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Backdraft.* #2—*A Kiss Before Dying.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Thelma & Louise.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Hudson Hawk.* #2—*Only the Lonely.* #3—*Switch.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #4—*Dice Rules.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Hudson Hawk.* #2—*Drop Dead Fred.* #3—*What About Bob?* #4—*FX2.* #5—*A Rage in Harlem.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Silence of the Lambs.* #2—*Backdraft.* #3—*Madonna: Truth or Dare.* #4—*Soapdish.* #5—*Backdraft.* #6—*Only the Lonely.* #7—*Thelma & Louise.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hudson Hawk.* #2—Through 6/6: *Drop Dead Fred.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Backdraft.* #2—*Stone Cold.* #3—Through 6/6: *Oscar.* Beg. 6/7: *Jungle Fever.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Backdraft.* #2—*Thelma & Louise.* #3—*Drop Dead Fred.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Hudson Hawk.* #2—*Only the Lonely.* #3—*What About Bob?* #4—*Madonna: Truth or Dare.* #5—*Soapdish.* #6—*Stone Cold.* Beg. 6/7: *City Slickers.* #7—*Wild Hearts Can't Be Broken.*

320. REGO PARK—DRAKE—(457-4002). *Dances With Wolves.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Hudson Hawk.* #2—*Only the Lonely.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Switch.* #2—*A Rage in Harlem; Backdraft.*

401. NEW DORP—HYLAN—(351-6601). #1—*What About Bob?* #2—*Only the Lonely.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Thelma & Louise.* #2—*Backdraft.* #3—*Madonna: Truth or Dare.* #4—*Only the Lonely.* #5—*Stone Cold.* Beg. 6/7: *dnnt.* #6—*Dice Rules; Soapdish.* #7—*Hudson Hawk.* #8—*Drop Dead Fred.* Beg. 6/7: *City Slickers.* #9—*What About Bob?* #10—*Wild Hearts Can't Be Broken.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Hudson Hawk.* #2—*Only the Lonely.*

501. BELLMORE—MOVIES—(783-7200). *FX2; Wild Hearts Can't Be Broken.* Beg. 6/7: *City Slickers.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Backdraft.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Stone Cold.* #2—*Backdraft.* #3—*Drop Dead Fred.* #4—*Dice Rules.* #5—*Switch.* Beg. 6/7: *City Slickers.* #6—Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #7—*Only the Lonely.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*What About Bob?* #2—*FX2.* #3—*Switch; Wild Hearts Can't Be Broken.* #4—*Hudson Hawk.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Madonna: Truth or Dare.* Beg. 6/7: *City Slickers.* #2—*Soapdish.* #3—*Backdraft.* #4—*Hudson Hawk.* #5—*Switch.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #6—*What About Bob?* #7—*Only the Lonely.* #8—*Thelma & Louise.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Drop Dead Fred.* #2—*Ambition.* #3—*Hudson Hawk.* #4—*FX2.* #5—*Backdraft.* #6—*Only the Lonely?*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Backdraft.* #2—*Soapdish.* #3—*Switch.*

508. HEWLETT—HEWLETT—(791-6768). *Wild Hearts Can't Be Broken; Defending Your Life.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Only the Lonely.* #2—*What About Bob?*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*A Kiss Before Dying.* #2—*A Rage in Harlem.* #3—*Ambition.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Defending Your Life; *Awakenings.* #2—*Postcards From the Edge.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Soapdish.* #2—*What About Bob?* #3—*FX2.* #4—*Wild Hearts Can't Be Broken; Madonna: Truth or Dare.* #5—*Thelma & Louise.* #6—*Hudson Hawk.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Switch; Wild Hearts Can't Be Broken.* #2—*FX2.* Beg. 6/7: *City Slickers.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Hudson Hawk.* #2—*Only the Lonely.* #3—*Madonna: Truth or Dare.* #4—*FX2.* #5—*Dice Rules.* #6—*The Silence of the Lambs.*

515. MALVERNE—TWIN—(599-6966). #1—*Dances With Wolves.* #2—*Defending Your Life.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Ambition.* #2—*Hudson Hawk.* #3—*Only the Lonely.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Only the Lonely.* #2—*Soapdish.* #3—*Hudson Hawk.* #4—*Switch.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #5—*Drop Dead Fred.* #6—*Backdraft.* #7—*Wild Hearts Can't Be Broken.* #8—*Madonna: Truth or Dare; Thelma & Louise.* #9—*Stone Cold.* Beg. 6/7: *City Slickers.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*What About Bob?* #2—*Backdraft.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*FX2; Switch.* #2—*Wild Hearts Can't Be Broken.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Nasty Girl.* #2—*Object of Beauty; Mortal Thoughts.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Dances With Wolves; Wild Hearts Can't Be Broken.* #2—*Drop Dead Fred.* #3—*Defending Your Life; The Silence of the Lambs.* #4—*The Nasty Girl.* #5—*The Field.* #6—*La Femme Nikita.* #7—*FX2.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Backdraft.* #2—*Madonna: Truth or Dare.* #3—*Soapdish.* #4—*Switch.* #5—*Thelma & Louise.* #6—*What About Bob?*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Backdraft.* #2—*Backdraft.* #3—*Thelma & Louise.* #4—*Drop Dead Fred.* #5—*What About Bob?*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Soapdish.* #2—*Switch.*

526. ROSLYN—ROSLYN—(621-8488). #1—*What About Bob?* #2—*Object of Beauty.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Drop Dead Fred.* Beg. 6/7: *City Slickers.* #2—*Hudson Hawk.* #3—*Switch.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Backdraft.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Soapdish.* #2—*Stone Cold.* #3—*Drop Dead Fred.* #4—*What About Bob?* #5—*Out for Justice.* #6—*FX2.* #7—*Hudson Hawk.* #8—*Ambition.* #9—*The Unborn.* #10—*The Five Heartbeats.* #11—*Backdraft.* #12—*Switch.* #13—*One Good Cop.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Madonna: Truth or Dare.* #2—*Only the Lonely.* #3—*Backdraft.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Sleeping With the Enemy.* #2—*Teenage Mutant Ninja Turtles II; Only the Lonely.* #3—*Wild Hearts Can't Be Broken.* #4—*A Kiss Before Dying.* #5—*Thelma & Louise; The Silence of the Lambs.* #6—*Dances With Wolves.*

534. WESTBURY—WESTBURY—(333-1911). #1—*Soapdish.* #2—Through 6/6: *Journey of Hope.* Beg. 6/7: *Tatie Danielle.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Only the Lonely.* #2—*Stone Cold.* Beg. 6/7: *City Slickers.* #3—*Hudson Hawk.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Backdraft.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #2—*What About Bob?; Wild Hearts Can't Be Broken.* #3—*Soapdish.* #4—*FX2.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Thelma & Louise.* #2—*Madonna: Truth or Dare.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Madonna: Truth or Dare.* #2—*Wild Hearts Can't Be Broken.* #3—*Switch.* #4—*Backdraft.* #5—*FX2.* #6—*Only the Lonely.* #7—*The Silence of the Lambs.* #8—*Hudson Hawk.* #9—*Thelma & Louise; Soapdish.* #10—*Stone Cold; Ambition.* #11—*What About Bob?* #12—*Dice Rules; Drop Dead Fred.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Dice Rules.* #2—*Stone Cold.* #3—*Switch.* #4—*Ambition.* #5—*Backdraft.* #6—*Only the Lonely.* #7—*Hudson Hawk.* #8—*A Rage in Harlem.* #9—*What About Bob?; Wild Hearts Can't Be Broken.* #10—*Thelma & Louise; Madonna: Truth or Dare.* #11—*Soapdish.* #12—*FX2; Drop Dead Fred.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Soapdish.* #2—*Backdraft.* #3—*Thelma & Louise.* #4—*What About Bob?* #5—*Wild Hearts Can't Be Broken; FX2.* #6—*Switch.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #7—*Hudson Hawk.* #8—*Ambition.* #9—*Drop Dead Fred.* #10—*Only the Lonely.*

611. CORAM—PINE—(698-6442). #1—*Hudson Hawk.* #2—*Wild Hearts Can't Be Broken.* #3—*What About Bob?* #4—*Only the Lonely.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Thelma & Louise.* #2—*Soapdish.* #3—*Only the Lonely.* #4—*Hudson Hawk.* #5—*Switch.* Beg. 6/7: *City Slickers.*

613. ELWOOD—ELWOOD—(499-7800). #1—*What About Bob?* #2—*Soapdish.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Madonna: Truth or Dare.* #2—*Hudson Hawk.* #3—*Only the Lonely.* #4—*Thelma & Louise.*

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617. HUNTINGTON STATION—WHITMAN—(423-1300). *Backdraft.*

618. ISLIP—ISLIP—(581-5200). #1—*Backdraft.* #2—*Only the Lonely.* #3—*Soapdish.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Only the Lonely.* #2—*What About Bob?* #3—*Backdraft.* #4—*Switch.*

620. LINDENHURST—LINDENHURST—(888-5400). *Home Alone.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Only the Lonely.* #2—*Thelma & Louise.* #3—*Wild Hearts Can't Be Broken.* #4—*FX2.* #5—*Backdraft.* #6—*Hudson Hawk.* #7—*Ambition.* #8—*Drop Dead Fred.*

623. NORTHPORT—NORTHPORT—(261-8600). *Home Alone.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*FX2.* #2—*Switch.* Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.* #3—*Wild Hearts Can't Be Broken.* #4—*The Unborn.* #5—*Backdraft.* #6—*Only the Lonely.* #7—*Ambition.* #8—*Drop Dead Fred.* #9—*Thelma & Louise.* #10—*What About Bob?* #11—*Stone Cold.* Beg. 6/7: *City Slickers.* #12—*Madonna: Truth or Dare; Soapdish.* #13—*Hudson Hawk.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Switch.* #2—*La Femme Nikita;* Beg. 6/7: *City Slickers.*

630. SAG HARBOR—SAG HARBOR—(725-0010). ; *The Nasty Girl; The Field.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Wild Hearts Can't Be Broken.* #2—*Drop Dead Fred.* #3—*Ambition.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Home Alone.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*FX2.* #2—*Drop Dead Fred.* #3—*Backdraft.* #4—*What About Bob?* #5—*Ambition; Madonna: Truth or Dare.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Hudson Hawk.* #2—*FX2; Wild Hearts Can't Be Broken.* #3—*Soapdish.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Wild Hearts Can't Be Broken; What About Bob?* #2—*FX2;* Defending Your Life. Beg. 6/7: *Don't Tell Mom the Babysitter's Dead.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Soapdish.* #2—*What About Bob?*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Hudson Hawk.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*FX2; Hudson Hawk.* #2—*Switch.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Hudson Hawk.* #2—*Drop Dead Fred.* #3—*Switch.* Beg. 6/7: *dnnt.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Thelma & Louise.* #2—*Wild Hearts Can't Be Broken.*

704. HARRISON—CINEMA—(835-5952). *Sleeping With the Enemy; Object of Beauty.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Backdraft.* #2—*Madonna: Truth or Dare.* #3—*Soapdish.* #4—*Only the Lonely.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*What About Bob?* #2—*Thelma & Louise.* #3—*Soapdish.* #4—*Switch.* #5—*FX2.* #6—*Madonna: Truth or Dare.* #7—*Hudson Hawk.* #8—*Backdraft.* #9—*Only the Lonely.* #10—*Drop Dead Fred.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Thelma & Louise.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Only the Lonely.* #2—*Hudson Hawk.* #3—*Switch.* Beg. 6/7: *City Slickers.* #4—*Ambition.*

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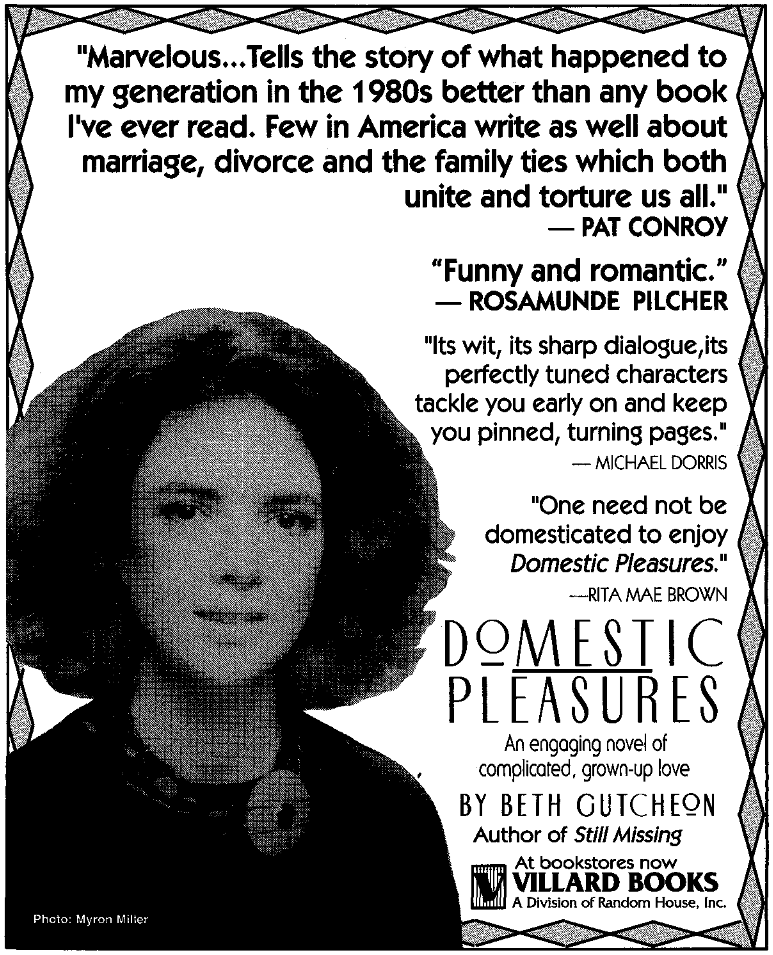

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709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Soapdish*. #2—*Backdraft*. #3—*Wild Hearts Can't Be Broken*. #4—. #5—*What About Bob?; Only the Lonely*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Hudson Hawk*. #2—*Only the Lonely*. #3—*FX2*. #4—*Wild Hearts Can't Be Broken*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Ambition*. #2—*Soapdish*. #3—*What About Bob?* #4—*Drop Dead Fred*.

716. PELHAM—PICTURE HOUSE—(738-3160). *A Kiss Before Dying*.

718. RYE—RYE RIDGE—(939-8177). #1—*What About Bob?* #2—*Backdraft*.

719. SCARSDALE—FINE ARTS—(723-6699). *La Femme Nikita*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*What About Bob?* #2—*Ambition*. #3—*Oscar; Wild Hearts Can't Be Broken*. #4—*Thelma & Louise*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Dice Rules*. #2—*Backdraft*. #3—*Only the Lonely*. Beg. 6/7: *City Slickers*. #4—*Stone Cold; Soapdish*. #5—*Madonna: Truth or Dare*. #6—*FX2*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Backdraft*. Beg. 6/7: *City Slickers*. #2—*Thelma & Louise*. #3—*Switch*. #4—*Madonna: Truth or Dare*. #5—*FX2*. #6—*Only the Lonely*. #7—*Hudson Hawk*. Beg. 6/7: *Don't Tell Mom the Babysitter's Dead*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*What About Bob?* #2—*Switch*. #3—*Oscar*. #4—*Ambition*. #5—*Madonna: Truth or Dare*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*What About Bob?* #2—*Hudson Hawk*. #3—*Soapdish*. #4—*Thelma & Louise*. #5—*Wild Hearts Can't Be Broken*. #6—*Backdraft; FX2*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Ambition*. #2—*Only the Lonely*.

757. NYACK—CINEMA EAST—(358-6631). *Only the Lonely*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*What About Bob?*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Hudson Hawk*.

764. LAFAYETTE—(357-6030). *Wild Hearts Can't Be Broken*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Backdraft*. #2—*Oscar; Wild Hearts Can't Be Broken*.

801. DANBURY CINE—(743-2200). #1—*Thelma & Louise*. #2—*What About Bob?* #3—*Soapdish*.

802. DANBURY—CINEMA—(748-2923). #1—*Only the Lonely*. #2—*FX2*.

803. DANBURY—PALACE—(748-7496). #1—*Ambition*. #2—*Hudson Hawk*. #3—*Drop Dead Fred; Switch*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Wild Hearts Can't Be Broken*. #2—*Drop Dead Fred*.

807. GREENWICH—CINEMA—(869-6030). #1—*Backdraft*. #2—*Oscar; Wild Hearts Can't Be Broken*.

808. GREENWICH—PLAZA—(869-4030). #1—*Switch*. #2—*Only the Lonely*. #3—*Soapdish*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Switch*. #2—*Soapdish; Wild Hearts Can't Be Broken*.

810. NORWALK—CINEMA—(838-4504). #1—*FX2*. #2—*Madonna: Truth or Dare*.

813. SOUTH NORWALK—SONO—(866-9202). 6/4-6: *Mr. & Mrs. Bridge*. 6/7-10: *British Animation Invasion*. 6/11-13: *The Vanishing*.

815. STAMFORD—AVON—(324-9205). #1—*Ambition*. #2—*FX2*.

816. STAMFORD—CINEMA—(324-3100). #1—*The Silence of the Lambs*. #2—*Hudson Hawk*. #3—*Drop Dead Fred*.

817. STAMFORD—RIDGEWAY—(323-5000). #1—*What About Bob?* #2—*Thelma & Louise*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Wild Hearts Can't Be Broken*. #2—*Drop Dead Fred*. #3—*What About Bob?* #4—*Stone Cold*. #5—*Hudson Hawk*. #6—*FX2*.

819. TRUMBULL—CINEMA—(374-0462). #1—*What About Bob?* #2—*Soapdish*. #3—*Hudson Hawk*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*Only the Lonely*. #2—*Madonna: Truth or Dare*. #3—*Hudson Hawk*. #4—*What About Bob?*

821. WESTPORT—POST—(227-0500). *Backdraft*.

822. WILTON—CINEMA—(762-5678). *Thelma & Louise*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Madonna: Truth or Dare*. #2—*Mannequin Two: On the Move*. #3—*Only the Lonely*. #4—*FX2*. #5—*Hudson Hawk; Backdraft*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Backdraft*. #2—*Backdraft*. #3—*Drop Dead Fred*. #4—*A Rage in Harlem*. #5—*FX2*. #6—*Hudson Hawk*. #7—*Soapdish*. #8—*Switch*. #9—*Only the Lonely; Thelma & Louise*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hudson Hawk*. #2—*Switch*. Beg. 6/7: *Don't Tell Mom the Babysitter's Dead*. #3—*Thelma & Louise*. #4—*Only the Lonely*. #5—*Ambition; A Rage in Harlem*. #6—*Oscar*. #7—*Wild Hearts Can't Be Broken*. #8—*Drop Dead Fred*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Soapdish*. #2—*Out for Justice*. #3—*Madonna: Truth or Dare*. #4—*FX2*. #5—*Backdraft*. #6—*What About Bob?*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Toy Soldiers; FX2*.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*The Unborn; A Rage in Harlem*. #2—*The Silence of the Lambs; Dances With Wolves*.

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Madonna: Truth or Dare*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Hudson Hawk; A Rage in Harlem*. #2—*The Unborn*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Soapdish*. #2—*Drop Dead Fred*. #3—*FX2*. #4—*Wild Hearts Can't Be Broken; GoodFellas; Switch*. #5—*Teenage Mutant Ninja Turtles II*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Backdraft*. #2—*Only the Lonely*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*What About Bob?* #2—*Thelma & Louise*. #3—*Backdraft*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*New Jack City*. #2—*Wild Hearts Can't Be Broken; The Five Heartbeats*. #3—*Mortal Thoughts; Home Alone*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Hudson Hawk*. #2—*Only the Lonely*. #3—*Madonna: Truth or Dare*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Only the Lonely*. #2—*Soapdish*. #3—*FX2*.

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *What About Bob?*

931. CRANFORD—CRANFORD—(276-9120). #1—*Thelma & Louise*. #2—*Backdraft*.

932. ELIZABETH—ELMORA—(352-3483). Through 6/6: *One Good Cop*. Beg. 6/7: *FX2*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Backdraft*. #2—*Hudson Hawk*. #3—*Only the Lonely*. #4—*Wild Hearts Can't Be Broken*. #5—*Switch; FX2*.

935. UNION—LOST PICTURE SHOW—(964-4497). *La Femme Nikita*.

936. UNION—UNION—(686-4373). #1—*Soapdish*. #2—*Madonna: Truth or Dare; Wild Hearts Can't Be Broken*.

937. WESTFIELD—RIALTO—(232-1288). #1—*Stone Cold*. #2—*Hudson Hawk*. #3—*Only the Lonely*.

938. WESTFIELD—TWIN—(654-4720). #1—*What About Bob?* #2—*Oscar; Wild Hearts Can't Be Broken*.

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Madonna: Truth or Dare*. #2—*Hudson Hawk*. #3—*Wild Hearts Can't Be Broken*. #4—*Drop Dead Fred*. #5—*Switch*.

951. CLOSTER—CLOSTER—(768-8800). *Backdraft*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Backdraft*. #2—*Hudson Hawk*. #3—*Thelma & Louise*. #4—*Soapdish*.

953. EMERSON—QUAD—(261-1000). #1—*Backdraft*. #2—*Soapdish*. #3—*Madonna: Truth or Dare*. #4—*Wild Hearts Can't Be Broken; FX2*.

956. FORT LEE—LINWOOD—(944-6900). #1—*Only the Lonely*. #2—*Switch*.

958. OAKLAND—TWIN—(337-4478). #1—*Hudson Hawk*. #2—*What About Bob?*

960. PARAMUS—BERGEN MALL—(845-4449). *Dances With Wolves*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Backdraft*. #2—*Soapdish; The Silence of the Lambs*. #3—*Switch*. #4—*Only the Lonely*. #5—*Drop Dead Fred*. #6—*Hudson Hawk*. #7—*Madonna: Truth or Dare*. #8—*FX2*. #9—*Thelma & Louise*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*Wild Hearts Can't Be Broken*. #2—*Dice Rules; What About Bob?* #3—*Ambition*.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Wild Hearts Can't Be Broken*. #2—*Backdraft*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Backdraft*. #2—*What About Bob?* #3—*Soapdish*. #4—*Only the Lonely*. #5—*Madonna: Truth or Dare*. #6—*Drop Dead Fred*. #7—*Hudson Hawk*. #8—*Ambition*. #9—*Thelma & Louise*. #10—*Wild Hearts Can't Be Broken*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Switch*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Only the Lonely*. #2—*Drop Dead Fred*. #3—*Soapdish*. #4—*Madonna: Truth or Dare*.

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Wild Hearts Can't Be Broken*. #2—*What About Bob?* #3—*La Femme Nikita*.

969. TEANECK—MOVIE CITY—(836-3334). #1—*La Femme Nikita; What About Bob?* #2—*One Good Cop*. #3—*Oscar; Wild Hearts Can't Be Broken*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*What About Bob?* #2—*Soapdish*. #3—*Only the Lonely*. #4—*Thelma & Louise*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*What About Bob?* #2—*Thelma & Louise; La Femme Nikita*. #3—*Teenage Mutant Ninja Turtles II*.

972. WESTWOOD—PASCACK—(664-3200). #1—*Only the Lonely*. #2—*Ambition*. #3—*Switch*. #4—*Hudson Hawk*.

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Having married a wealthy man (William Hurt) when she was very young, Alice Tate (Mia Farrow) has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **14**

AMBITION—(1 hr. 40 min.; 1991) A frustrated young writer (Lou Diamond Phillips) attempts to launch his writing career with a sensationalist exposé of the recently paroled "Valentine's Day Slasher." As he insinuates himself into the murderer's life, he discovers his own latent criminal tendencies and unscrupulousness. R. **2, 6, 20, 26, 37, 44, 68, 152, 156, 157, 160, 200, 214, 310, 506, 510, 516, 530, 606, 608, 610, 621, 625, 631, 634, 708, 715, 722, 753, 756, 803, 815, 904, 962, 965, 972**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **9, 50**

BACKDRAFT—(2 hr. 15 min.; 1991) There's one thing that's great in the spectacular action melodrama about Chicago firefighters, and that's the fire itself. The story has been compounded out of a dozen serviceable clichés—a heroic father, who dies fighting a blaze; his two sons, one courageous, a great firefighter (Kurt Russell), the other weak, a handsome no-good who needs to prove himself (William Baldwin). But the TV-style dramaturgy comes to a halt when the men rush into a burning building. This is what the big screen and special effects are for. Ron Howard, the director, treats fire as a living thing. It breathes, it hides, it roars defiance. A monster with special tricks, it comes rushing through an open door like a tidal wave. And there is an eerie element, a mystic brotherhood of flame: Fire talks to certain people. It talks to spooky Donald Sutherland, quite unnerving as a pathological torcher, and to Robert De Niro, an obsessed arson expert. Some of the special effects are predictible. Beams fall, ceilings collapse, cannisters explode. But the fire, billowing and beckoning, infinitely sinister, almost talks to us as well. (6/3/91) R. **5, 19, 19, 25, 41, 53, 53, 68, 89, 91, 150, 152, 157, 160, 200, 203, 213, 217, 219, 222, 300, 303, 304, 307, 311, 315, 315, 317, 318, 400, 406, 502, 503, 505, 506, 507, 517, 519, 523, 524, 524, 528, 530, 532, 601, 606, 608, 610, 617, 618, 619, 621, 625, 634, 705, 706, 709, 718, 723, 724, 755, 800, 807, 821, 900, 902, 902, 905, 916, 917, 931, 933, 951, 952, 953, 961, 964, 965**

THE BALLAD OF THE SAD CAFE—(1 hr. 30 min.; 1991) This adaptation of Carson McCullers's famous 1941 story is awkward and puzzling. McCullers writes with an entrancing plainness and an entrancing oddity, as if she were just talking in your ear, but the movie never finds a comfortable tone. Its greatest interest is Vanessa Redgrave as the classic McCullers's creation Miss Amelia. Southern landowner and moonshiner, an amazon every bit as strong as a man, Miss Amelia rules over the town in bitter chastity, half witch, half ungracious goddess. Redgrave is strikingly odd, but things take a turn for the worse when Cork Hubbert enters, as Amelia's wandering cousin, Lymon, a tiny hunchback with a broad streak of self-pity. Hubbert has a rasping voice and a razory laugh, and he's busy and theatrical in the worst way. Miss Amelia takes a shine to Cousin Lymon. But suddenly, her handsome husband of ten years ago, Marvin Macy (Keith Carradine), a man she humiliated, refusing to sleep with him, returns to claim his revenge. And then Lymon falls in love with him, and the two of them set about destroying Miss Amelia. There is an epic fistfight between Marvin and Amelia, a scene that goes on forever, senselessly, bloodily, the man and woman flailing away at each other. In the end, we can't tell whether to take *The Ballad of the Sad Cafe* realistically or mythically, and we suspect the filmmakers didn't know either. Directed by Simon Callow. (5/27/91) NR. **3**

CITY SLICKERS—(1 hr. 47 min.; 1991) Billy Crystal, Daniel Stern, and Bruno Kirby star as three unlikely cowboys on a cattle drive across the American Southwest with Jack Palance as their veteran trail boss. PG-13. **9, 19, 24, 32, 62, 85, 155, 157, 217, 219, 300, 302, 304, 310, 319, 406, 501, 503, 505, 513, 517, 527, 600, 612, 625, 627, 708, 723, 724**

COMFORT OF STRANGERS—(1 hr. 45 min.; 1991) While on vacation in Venice, an English couple is befriended by a decadent stranger (Christopher Walken) and his mysterious wife (Helen Mirren). The young couple is quickly enticed into a sinister world of sexual depravity. Directed by Paul Schrader. With Natasha Richardson and Rupert Everett. R. **3**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Tremendous realism, tremendous emotion, crowds, torches, battles, smoke, falling bodies . . . my God, it's overblown. The size of the production is out of all proportion to the fragile theatrical conceits at the heart of the play. And Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. His oversize nose couldn't have slowed him down; a woman would have to be mad to want mousy little Christian (Vincent Perez) rather than him. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **81**

DADDY NOSTALGIA—(1 hr. 45 min; 1990) In Bertrand Tavernier's new film, Dirk Bogarde, 70, plays a selfish man who's dying and wants to hold on to the pleasures of his life. In his little villa in the south of France, he seeks reconciliation with the grown-up screenwriter daughter (Jane Birkin) he has always slighted. The movie, a "chamber film"—all little scenes and undertones—is too thin and too complacently literary, but Bogarde's work is startling. He is so intense that he is rather racking to watch. At first Bogarde seems buried within himself, showing only Daddy's humiliation at being tired all the time. But the man under the invalid slowly comes into focus. He's not meant to be a profound figure—only a pleasure-loving, fastidious man. His irritable daughter could be the product of his feeling for beauty extended into a more independent and creative life. There's a good scene in which he says that life was "sweeter when there were servants," and Jane Birkin loses her temper. His remark "You have to look at beauty as if you were looking at it for the first time" will stand as an aesthete's brutally pragmatic advice to a sadly polluted world. Written by Colo Tavernier O'Hagan. (4/29/91) NR. **14, 46**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. This is a movie about land—turf, finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **10, 33, 320, 515, 522, 533, 907, 960**

DARK OBSESSION—(1 hr. 26 min.; 1991) Nick Broomfield's hypnotic melodrama about an investment banker whose jealous obsession with his wife serves to embroils him in a series of destructive doings. With Gabriel Byrne and Amanda Donohoe. NC-17. **55**

DEFENDING YOUR LIFE—(1 hr. 50 min.; 1991) A lethargic and depressed after-death comedy from Albert Brooks, who was once a promising director of satire. In Judgment City, a sterile purgatory with manicured lawns, Daniel Miller (Brooks), is put on trial. With judges and attorneys, he examines scenes from his life projected on a screen, quintessential moments of defeat in which, say, he allowed himself to be bested by a schoolyard bully or failed to invest in a company that later became profitable. Was his life dominated by fears? Is Rose Franzblau or Joyce Brothers available for the answer? How about Dr. Ruth? If Daniel can prove that he conquered fear, he goes on to a higher form of existence in which humans get to use a larger portion of their brains. If he is found guilty of cowardice, he is sent back to Earth for another try, presumably with the same inadequate gray matter. One waits for an explosion of joking, but it never comes. Brooks is in dead earnest about all this. Death is a long therapy session—the lesson of the movie is "We have to seize the day." The production is huge, expensive, and soporific, with crowds of zombies in hospital robes filing about the sterile corridors. *Defending Your Life* doesn't seem like a comic's film, but it's not a moralist's film either. What, for instance, is wrong with being sent back to Earth? More life is what most of us want. With Meryl Streep, Rip Torn, and Lee Grant. (4/8/91) PG. **55, 508, 511, 601, 522, 636**

DELUSION—(1 hr. 40 min.; 1991) While driving through Death Valley, an unsuspecting corporate type picks up two hitchhikers-cum-embezzlers on the lam with $240,000. R. **10**

DICE RULES—(1 hr. 27 min.; 1991) Nearly a year after its scheduled release, Andrew Dice Clay's controversial concert film arrives at last—and insults just about everyone. NC—17. **33, 219, 313, 406, 503, 514, 606, 608, 723, 962**

DON'T TELL MOM THE BABYSITTER'S DEAD—(1 hr. 45 min.; 1991) This is what happens when mom's away, the baby-sitter is dead, and five unruly kids are left to their own devices. With Christina Applegate. PG-13. **85, 219, 222, 313, 316, 318, 503, 505, 517, 601, 610, 625, 636, 724, 904**

DROP DEAD FRED—(1 hr. 38 min.; 1991) After a series of unfortunate, unfair, and unnecessary events, Elizabeth's life is further complicated by the reemergence of her imaginary childhood friend. PG-13. **9, 19, 33, 60, 83, 152, 210, 211, 214, 218, 219, 222, 300, 302, 304, 305, 314, 316, 318, 406, 503, 506, 517, 522, 524, 527, 530, 606, 608, 610, 621, 625, 631, 634, 702, 706, 715, 803, 805, 816, 818, 902, 904, 912, 950, 961, 965, 967**

DROWNING BY NUMBERS—(1 hr. 54 min.; 1991) One by one, three generations of unsatisfied Cissie Colpits plot to send their husbands to watery graves. Written and directed by Peter Greenaway, with Joan Plowright, Juliet Stevenson, and Joely Richardson. NR. **3, 38**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni is a venerable patriarch whose last wish to gather together his estranged children for one last reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **81**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. Whom does she kill? Whomever she's told to kill. Does she feel bad about this job? She feels a little put upon. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. The French are indomitably fashionable; they want the raw stuff, but they want it processed by *Vogue*. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3, 43, 522, 627, 719, 935, 968, 969, 971**

FX2 — THE DEADLY ART OF ILLUSION—(1 hr. 47 min.; 1991) Bryan Brown and Brian Dennehy are back as a high-tech wizard and a private eye, bringing a would-be killer to justice. PG-13. **7, 18, 24, 36, 52, 85, 91, 152, 160, 208, 210, 219, 222, 304, 305, 314, 501, 504, 506, 512, 513, 514, 520, 522, 530, 601, 606, 608, 610, 621, 625, 634, 635, 636, 700, 706, 714, 723, 724, 755, 802, 810, 815, 818, 900, 902, 905, 907, 912, 922, 932, 933, 953, 961**

HANGIN' WITH THE HOMEBOYS—(1 hr. 29 min.; 1991) A night on the town with four rowdy guys from the South Bronx gives a candid look into their thoughts on everything from women and sex to ethnic pride and discrimination. Directed by Joseph Vasquez. R. **18, 62**

HERDSMEN OF THE SUN—(52 min.; 1988) Werner Herzog directs an expressionistic view of the Wodaabe nomads of the southern Sahara, focusing on an annual beauty contest staged by the men of the tribe and judged by the women. NR. **4**

HUDSON HAWK—(1 hr. 35 min.; 1991) Bruce Willis wears three earrings on his left ear. Or is it four? The exact number of gold bands adorning Willis's auditory member may be the only subject of interest in this smirking folly, a $50 million parody of action movies that makes no sense whatsoever. A calamity, a disaster, a fiasco. In that order. Directed (with much on-the-set interference) by Michael Lehmann. (6/3/91) R. **7, 18, 33, 60, 65, 85, 150, 155, 156, 157, 160, 204, 208, 210, 211, 214, 217, 218, 219, 222, 300, 304, 307, 313, 314, 316, 319, 322, 406, 500, 504, 505, 506, 512, 514, 516, 517, 527, 530, 600, 606, 608, 610, 611, 612, 616, 621, 625, 635, 639, 700, 702, 706, 708, 714, 724, 755, 760, 803, 816, 818, 819, 820, 900, 902, 904, 911, 920, 933, 937, 950, 952, 958, 961, 965, 972**

IMPROMPTU—(1 hr. 49 min.; 1991) The historical romance of the celebrated—and very liberated—nineteenth-century novelist Madame George Sand and classical pianist and composer Frédéric Chopin. With Judy Davis and Hugh Grant. PG-13.**5, 19, 38, 51, 87**

JOURNEY OF HOPE—(1 hr. 45 min.; 1990) Barry Levinson and Mark Johnson directed and produced this year's winner of the Academy Award for Best Foreign Film, the true story of a Turkish family's emigration to Switzerland in search of a better life. NR. **534**

★**JU DOU—**(1 hr. 33 min.; 1990) The best Chinese movie we've ever seen. Zhang Yimou, who directed the movie (in collaboration with Yang Fengliang), uses very rich colors as an expression of the characters' emotional states. In a small village in the twenties, a prosperous middle-aged man, a dye manufacturer, buys a beautiful young wife, Ju Dou (Gong Li), his third. When she fails to conceive a child (he is almost certainly impotent), he beats her. She saves herself by having a child with his nephew, Tianqing (Li Baotian). There's a frightened, tremulous sensuality in this movie—desire struggling against fierce prohibitions—that makes it more powerful than its Western equivalent. Perhaps because the perversities are right on the surface, we don't feel as removed from these characters as we have from the figures in earlier Chinese films. One's only doubts surface near the end. Jo Dou and Tianqing's son—a pudgy, bald little scowler, silent as a grave—grows up deadly and vengeful. If the rest of the film is a folktale infused with psychological realism, the scenes with the boy, who stands silently on the stairs, a menacing omen, are folktale pure and simple, and not very convincing after what we've seen earlier. Still, this is an intricately made movie that puts most of our careless native products to shame. Banned at home by the Chinese government. (3/25/91) NR. **81**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) When the interracial affair between a young black architect and his Italian-American secretary is exposed, both must deal with the prejudice and disapproval of their families and friends. R. **12, 19, 26, 31, 38, 52, 68, 87, 91, 222, 317**

A KISS BEFORE DYING—(1 hr. 40 min.; 1991) Ellen (Sean Young) knew that her husband was good-looking, charming, and ambitious. But she never suspected that Jonathan's (Matt Dillon) winsome façade hid a serial killer. R. **31, 311, 510, 533, 716**

LOVE WITHOUT PITY—(1 hr. 35 min.; 1991) In his first feature, the young writer-director Eric Rochand has made a lightweight and very pleasing bittersweet romantic comedy that draws on the new post-Marxist atmosphere in student-intellectual Paris. The hero, Hippo (Hippolyte Girardot), is a parasite—an ex-student pushing 30 who cadges off friends and family and wants nothing at all. Why isn't Hippo depressing, then? Hippolyte Girardot is handsome and graceful, and he looks at a woman with a sweet candor that promises adventure. He offers himself directly, and since he has no money, no job, no future, he seems almost recklessly romantic. Nathalie (Mireille Perrier), a beautiful and brilliant graduate student, is amused by him—he's more appealing than her earnest friends. The relationship of this odd couple is seen without sentimentality yet still seen as a romance. Transient pleasures, an appreciation of friendship and companionship, a sense of magic in the air, a willingness to make jokes but not to lean too heavily on them—insouciance and modesty and romantic hope link Rochand with Godard and Truffaut, even though the background has shifted. (6/3/91) R. **55**

★**MADONNA: TRUTH OR DARE—**(1 hr. 50 min. 1991) Madonna, at least as she comes off in this beautifully made behind-the-scenes documentary, is often lewd but never sexual. She doesn't take the time. And she's frightening to look at. As everyone has said, she's a great manager of her own career. She has managed herself into knots: Her body is all frame and sinew—mask without expression, will without flesh, temperament without sensuality. The movie, directed by the young rock-video whiz Alek Keshishian, contrasts backstage scenes, shot in cinéma-verité style and in black and white, with concert footage taken during last year's "Blonde Ambition" tour, shot with multiple cameras and in color. We are meant to see both the private life and the public performer, but the movie's revelation—if that's what it is—is that there isn't much difference between the two. She wants to be intimate, but you can't be intimate on film (and maybe not in life either) if you have no private self anymore. A fascinating movie, but Madonna comes off as a coarse, one-note person. Warren Beatty can be seen lounging in the background of several scenes. (5/20/91) NR. **9, 19, 19, 26, 42, 85, 155, 160, 200, 214, 216, 219, 307, 310, 315, 319, 406, 505, 512, 514, 517, 523, 532, 603, 606, 608, 616, 625, 634, 705, 706, 723, 724, 753, 810, 820, 900, 905, 910, 920, 936, 950, 953, 961, 965, 967**

MANNEQUIN TWO: ON THE MOVE—(1 hr. 35 min.; 1991) William Ragsdale falls in love with a beautiful department-store mannequin who comes to life. Now who's the dummy here? **48, 900**

★**THE NASTY GIRL—**(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. The girl of the title (Lena Stolze) is the cherished daughter of a lower-middle-class family in Bavaria, a wide-eyed, pig-tailed little darling and teacher's pet (literally—she marries the teacher). Inspired, no doubt, by everyone's approval, Sonja develops a stubborn and mischievous streak. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. She's too naïve and youthfully egotistical to stop. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **10, 38, 63, 521, 522, 534, 630**

NOIR ET BLANC—(1 hr. 20 min.; 1991) Claire Devers directs a disturbing film about masochism inspired by *Desire and the Black Masseur,* a short story by Tennessee Williams. NR. **11**

★**THE OBJECT OF BEAUTY—**(1 hr. 41 min.; 1991) Jake (John Malkovich), an arrogant but nearly impecunious young investor, and Tina (Andie MacDowell), a boozy beauty with an Imelda-like craving for shoes, are living high in a posh London hotel without funds. They intend to sell their one object of value, a tiny phallic bronze head sculpted by Henry Moore, but a new chambermaid, Jenny (Rudi Davies), who can neither hear nor speak, pinches it from their hotel room. The movie, concocted by Michael Lindsay-Hogg, is a comedy of manners doubling as a moral fable, and most of it is very pleasing. Playing a well-dressed young hustler, Malkovich—he of the high forehead and pursed lips—manages to be skunklike yet likable; it's his sexiest performance yet. Andie MacDowell has recovered the oddity—the delayed focus, the rapt wilfullness—that was so fascinating in *sex, lies, and videotape*. Jake and Tina are useless creatures, but we feel tender toward them. In a way, they are idealists: Devoted to luxury, they refuse to accept that life can be anything but witty and beautiful. With Bill Paterson and Joss Ackland.(4/15/91) R. **10, 38, 521, 526, 704**

ONE GOOD COP—(1 hr. 47 min.; 1991) Detective Artie Lewis (Michael Keaton) faces the moral dilemma of his career when he is unexpectedly left in charge of his partner's three young daughters. R. **160, 530, 932, 969**

ONLY THE LONELY—(2 hrs.; 1991) Officer Danny Muldoon (John Candy) has found true love at last. But first he must get rid of the overbearing woman he lives with—his mother. With Ally Sheedy and Maureen O'Hara. PG-13. **12, 19, 22, 33, 61, 80, 152, 155, 160, 200, 206, 213, 217, 219, 300, 304, 307, 313, 315, 319, 322, 401, 406, 500, 503, 505, 506, 509, 514, 516, 517, 532, 533, 600, 606, 608, 610, 611, 612, 616, 618, 619, 621, 625, 705, 706, 708, 709, 714, 723, 724, 756, 757, 802, 808, 820, 900, 902, 904, 916, 920, 922, 933, 937, 956, 961, 965, 967, 970, 972**

OSCAR—(1 hr. 49 min.; 1991) Mafia capo "Snaps" Provolone is going straight. But after a day with crooked bankers, overzealous cops, and his unpredictable daughter, Snaps realizes that life by the book isn't as easy as he thought. A slapstick comedy with Sylvester Stallone, Ornella Muti, and Tim Curry. PG. **317, 722, 753, 800, 807, 904, 938, 969**

OUT FOR JUSTICE—(1 hr. 30 min.; 1991) In Steven Seagal's latest action film, he plays a cop battling his boyhood rival in a fight to save a neighborhood. R. **7, 33, 160, 530, 905**

PARIS IS BURNING—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1**

POISON—(1 hr. 25 min.; 1991) New director Todd Haynes intertwines three seemingly unrelated short films: "Hero," a mother's account of her seven-year-old son's disappearance after he has murdered his father; "Horror," a black-and-white melodrama involving a scientist's experiment gone awry; "Homo," the story of a prisoner's obsessive love interest. NR. **3**

A RAGE IN HARLEM—(1 hr. 55 min.; 1991) In 1956, the Harlem dance halls may have been swinging, but the churchgoing Jackson (Gregory Hines) didn't know excitement until a beautiful con woman (Robin Givens) drew him into her game. With Danny Glover. R. **21, 32, 89, 152, 157, 160, 211, 214, 218, 314, 400, 510, 608, 902, 904, 907, 911**

★ **THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The movie is a dream with no way out but the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **14, 18, 36, 309, 315, 514, 522, 533, 606, 816, 907, 961**

SOAPDISH—(1 hr. 40 min.; 1991) A comical look behind the scenes of *The Sun Also Sets*, a fictional daytime soap opera trying to boost its ratings with a little scandal. With Sally Fields, Kevin Kline, and Robert Downey Jr. PG-13. **12, 18, 18, 24, 64, 79, 152, 160, 203, 210, 214, 215, 216, 219, 302, 304, 305, 315, 319, 406, 505, 507, 512, 517, 523, 524, 530, 534, 601, 606, 608, 610, 612, 613, 618, 625, 635, 638, 705, 706, 709, 715, 723, 755, 801, 808, 809, 819, 902, 905, 912, 922, 936, 952, 953, 961, 965, 967, 970**

SPARTACUS—(3 hrs. 17 min.; 1960) As spectacle, this restored 1960 epic doesn't compare with *Lawrence of Arabia*—it lacks formal beauty, formal interest. But it's a violent and witty big-Hollywood bash, with some mordant scenes—an inside joke that everyone can take part in. The movie, written by Dalton Trumbo, who adapted Howard Fast's novel, is ostensibly a celebration of the slave revolt led by the gladiator Spartacus (Kirk Douglas) near the end of the Roman Republic. Yet the scenes of the liberated slave community in the hills, all goodness and communal festivity, are boring in the extreme, and the stuff with the wicked, decadent Romans, luxuriating in their kitschy-beautiful city (Hearst's San Simeon was used as a set), are deliciously entertaining. The British actors playing the Romans walk away with the show. There is the great Laurence Olivier as Crassus, the instinctively authoritarian Roman senator who wants to crush the democratic elements in the Republic as well as the slave revolt; Charles Laughton as his opponent, Gracchus, a sort of corrupt liberal senator; and Peter Ustinov as an obsequious trainer of gladiators (Ustinov wrote much of his own part). Stanley Kubrick, who took over the production when Douglas fired the original director, Anthony Mann, seems to undermine the meanings that Trumbo and Fast put into the screenplay. With a great scene of revolt led by Woody Strode, who throws his gladiator's trident right at the camera. Excruciating music by Alex North. (5/13/91) PG-13. **38**

STONE COLD—(1 hr. 30 min.; 1991) Former linebacker Brian Bosworth debuts as a cop who goes undercover to expose a biker gang gone bad. R. **19, 31, 52, 150, 152, 157, 160, 204, 217, 300, 310, 317, 319, 406, 503, 517, 530, 600, 606, 608, 625, 723, 759, 818, 937**

STRAIGHT OUT OF BROOKLYN—(1 hr. 36 min.; 1991) A black working-class family struggles to survive in a Brooklyn housing project. Based on the real-life experiences of the director, Matty Rich. R. **10, 49, 87, 211, 218**

STRANGERS IN GOOD COMPANY—(1 hr. 30 min.; 1991) A mismatched group of women find friendship and courage when an ill-fated bus trip strands them in a deserted farmhouse. Directed by Cynthia Scott. PG. **63**

SWITCH—(1 hr. 42 min.; 1991) Blake Edwards's latest may have a wild, juicy premise—a male-chauvinist porker (Perry King) is murdered by three of his ex-girlfriends and reincarnated in the body of a woman (Ellen Barkin)—but it's one of the squarest movies made in years. For all his sexual riffing, Edwards has utterly conventional ideas about what men and women are. What he's done in this movie is impose role-reversal jokes, some good, some bad, onto retro stereotypes. With Jimmy Smits. (5/20/91)R. **19, 26, 37, 44, 66, 85, 152, 155, 200, 204, 213, 219, 301, 306, 313, 319, 400, 503, 504, 505, 507, 513, 517, 520, 523, 524, 527, 530, 606, 608, 610, 612, 619, 625, 627, 700, 702, 706, 708, 724, 753, 803, 808, 809, 902, 904, 912, 933, 950, 956, 961, 966, 972**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **3, 43, 534**

TERMINI STATION—(1 hr. 45 min.; 1991) A bawdy family melodrama about Molly, a boozy broad who lives in a tract house on the outskirts of a dead-end mining town in Canada with her rebellious daughter and uptight son. Directed by Allan King. With Colleen Dewhurst and Megan Follows. **4**

THELMA & LOUISE—(2 hrs. 8 min.; 1991) Reviewed in this issue. R. **9, 24, 40, 62, 85, 160, 200, 206, 213, 219, 302, 308, 312, 315, 318, 406, 505, 512, 517, 523, 524, 533, 603, 606, 608, 610, 612, 616, 621, 625, 703, 706, 707, 722, 724, 755, 801, 817, 822, 902, 904, 917, 931, 952, 961, 965, 970, 971**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **38, 54**

THE UNBORN—(1 hr. 31 min.; 1991) In an attempt to conceive, a childless couple consult a fertility doctor and become part of his hideous scheme to create genetically superior children. R. **222, 530, 625, 907**

WHAT ABOUT BOB?—(1 hr. 37 min.; 1991) A smug psychoanalyst, Dr. Leo Marvin (Richard Dreyfuss), meets his nemesis, Bob Wiley (Bill Murray), a patient too neurotic to breathe, walk, ride elevators. Bob is so phobic he has to propitiate an open doorway with many supplicating movements of his hands before sliding, terrified, through the air. Bob is a wreck. Not only that, he's a shameless wreck. He may be genuinely frightened of everything, but he's also sycophantic, maudlin, and hysterical, a leeching horror. He's utterly dependent on Dr. Marvin yet secretly determined to destroy him. He follows the smug doctor with his perfectly clipped beard to his vacation home on Lake Winnipesaukee, ingratiates himself with the doctor's family, and proceeds to ruin his life. The only real solution to a case like this is to murder the patient—coldly and calculatedly—and then scatter the body parts to the four winds, the way they did in the Middle Ages. But Dr. Marvin takes much too long to come to this perfectly reasonable conclusion, and by then the filmmakers have sold out their own material, turning Bob into a good fellow who's just a little goofy. The movie lacks the courage of its nihilism. See it, though, for Bill Murray, whose performance is a classic of infantilism. Directed by Frank Oz. (5/27/91) PG. **10, 20, 26, 34, 36, 55, 66, 85, 152, 160, 206, 210, 215, 216, 219, 300, 302, 304, 305, 306, 308, 314, 319, 401, 406, 504, 505, 509, 512, 519, 523, 524, 526, 530, 601, 606, 608, 610, 611, 613, 619, 625, 634, 636, 638, 706, 709, 715, 718, 722, 753, 755, 759, 801, 817, 818, 819, 820, 905, 917, 930, 938, 958, 962, 965, 968, 969, 970, 971**

WILD HEARTS CAN'T BE BROKEN—(1 hr. 29 min.; 1991) The true story of a young stunt rider who is permanently blinded by an accident at the peak of her career. G. **9, 21, 55, 160, 200, 204, 216, 301, 309, 319, 406, 501, 504, 508, 512, 513, 517, 520, 522, 533, 601, 606, 608, 610, 611, 621, 625, 631, 635, 636, 703, 709, 714, 722, 755, 764, 800, 805, 807, 809, 818, 904, 912, 918, 933, 936, 938, 950, 953, 962, 964, 965, 968, 969**

THE WONDERFUL WORLD OF DOGS—(52 min.; 1990) A documentary-style film about dog-lovers, dog psychiatrists, dogcatchers, and other people hopelessly entangled in the canine world. Followed by two other dog shows of sorts: *A Little Vicious* (30 min.; 1990) and *41 Barks* (1 min.; 1972). NR. **1**

REVIVALS

CITIZEN KANE—(2 hrs.; 1941) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled William Randolph Hearst, is Orson Welles's finest achievement as a director, and he's not bad as an actor either. Unfortunately, the script, by Herman J. Mankiewicz and Welles, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore, and Everett Sloane. **9, 45**

FEDORA—(1 hr. 56 min., 1979) An utterly preposterous mystery about a legendary, reclusive Hollywood star whose former producer arrives on Corfu to persuade her to appear in his film. Sumptuously filmed and not badly acted. With William Holden and Marthe Keller. Dir. Billy Wilder. **1**

GOTHIC—(1 hr. 30 min.; 1986) A horror film, loosely based on the exploits of Lord Byron, Percy Bysshe Shelley, and Mary Godwin Shelley, set at Byron's Villa Diodati near Geneva in June 1816. With Gabriel Byrne, Julian Sands, and Natasha Richardson. Screenplay by Stephen Volk. Dir. Ken Russell. **8**

THE IMPORTED BRIDEGROOM—(1 hr. 33 min.; 1990) A comedy about a Jewish father in Boston who attempts to find a husband for his Americanized daughter. With Eugene Troobnick and Greta Cowan. Written and directed by Pamela Berger. **10**

PANDORA'S BOX—(1 hr. 50 min.; 1929) The extraordinary German silent movie that made Louise Brooks a legend. In her famous black helmet of hair, she's Lulu, a sexually ravenous, completely amoral woman who uses men up and casts them off. Director G. W. Pabst, drawing on the same Wedekind plays that Berg used in his operatic masterpiece, *Lulu*, creates sustained erotic tensions never equaled in movie history. **8**

THEATER LISTINGS

COMPILED BY RUTH GILBERT

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

- ● Running more than a year.
- ● ● Running more than two years.
- **IRLS** Infra-Red Listening System; $3 rental fee.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th St., and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Friday, June 7

GETTING MARRIED—George Bernard Shaw's 1908 play which takes a comic look at the institution of marriage, one in particular is set on the day a bishop's daughter is to be married. Feelings and opinions run high when politics, religion, free love, polygamy, and the care of children come under discussion; directed by Stephen Porter. Featured in the cast are Simon Jones, Victoria Tennant, Lee Richardson, Elizabeth Franz, Madeleine Potter, Patrick Tull, Walter Bobbie, and J. D. Cullum. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $36 to $40. Previews start 6/7 prior to a 6/27 opening. Runs through 9/1. **Circle in the Square,** 1633 Broadway on 50th Street (239-6200). 2 hrs. 25 mins. **IRLS**

Now Playing

CATS—Musical based on T.S.Eliot's delightful *Old Possum's Book of Practical Cats,* presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn. Music is by Andrew Lloyd Webber; choreography is by Gillian Lynne. There are splendid scenery & costumes, lightsome, high-flying dancers, exciting & show-stopping lighting, canny & effervescent direction, & almost too much dazzlement. Opened: 10/7/82. Monday-Saturday (except for Thursday which is dark) at 8, Wednesday & Saturday at 2, Sunday at 3, $32.50-$60. **Winter Garden,** Broadway & 50th (239-6200). 2 hr. 45 min. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat, Michael Rupert, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; music by Cy Coleman, lyrics by David Zippel; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s. Itboasts a funny idea, plus a slew of juicy one-liners. With Kay McClelland, Susan Terry, Beverly Leech. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia,** 245 West 52nd (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem); book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Laura Patinkin, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Opened: 11/18/90. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $25-$55; through 6/16. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. It's based on Vicki Baum's novel andtakes place in an international Berlin hotel in the late 1920s; directed and choreographed by Tommy Tune. There is a skillful cast of 29, with Zina Bethune (ballerina), John Schneider (Baron), Chip Zien (bookkeeper), Lynnette Perry (secretary), Timothy Jerome (businessman), John Wylie (doctor), Caitlin Brown (confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday-Saturday at 8, Saturday at 2; Wednesday at 2, $40-$60. Opened: 11/12/89. **Martin Beck,** 302 West 45th Street (246-0102). 2 hrs. ● **IRLS**

GYPSY—The Tony Award-winning production returns starring Tyne Daly and directed by Arthur Laurents, who wrote the book, with music by Jule Styne, lyrics by Stephen Sondheim, plus the original Jerome Robbins choreography. Tyne plays Rose, the ambitious, hard-working mother, Jonathan Hadary plays Herbie, and Crista Moore is the young Louise who grows up to become the famous Gypsy Rose Lee. Tuesday-Saturday at 8, Wednesday at 2, Saturday at 2 & 3; $35 to $55 for all, except Wednesday matinee, which is $25 to $45; through 7/21. **Marquis,** Broadway at 45th Street (307-4100). 2 hrs. and 30 mins. **IRLS**

I HATE HAMLET—Nicol Williamson, Celeste Holm, and Evan Handler in Paul Rudnick's comedy about a young television star who is cast in the title role of a Shakespeare-in-the-Park production of *Hamlet* and rents an apartment formerly owned by John Barrymore; directed by Michael Engler. With Jane Adams, Caroline Aaron, and Adam Arkin. Monday-Thursday at 8, Saturday at 2, $10-$39; Friday and Saturday at 8, $12.50 to $39.50; Wednesday at 2, $7.50 to $37.50. Opened: 4/8/91. At the **Walter Kerr Theater,** 219 West 48th Street (582-4022). 2 hrs.

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award), set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert DuSold, J. Mark McVey (Valjean), Christy Baron, Natalie Toro, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Evalyn Baron, Gregory Grant. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Tuesday-Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25-$50. Opened: 3/12/87. 200 tickets available for $16 at b.o. Monday-Thursday for students and sr. citizens with valid I.D.s.; 2 to a person. Starting 6/24, new schedule is as follows: Monday-Saturday at 8, Wednesday & Saturday at 2. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MISS SAIGON—Musical, score by Claude-Michel Schonberg, lyrics by Alain Boublil and Richard Maltby, Jr., directed by Nicholas Hytner; about love & self-sacrifice involving a Vietnamese girl & an American soldier in 1975 during the fall of Saigon. With Jonathan Pryce, Lea Salonga, Hinton Battle, Willy Falk, Liz Callaway, Barry Bernal. Wednesday-Saturday at 8, Wednesday & Saturday at 2; $30-$100. **Broadway,** Broadway at 53rd (563-2266). 2 hr. 45 min. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; $27.50-$50. Opened: 10/18/90. Playwrights Horizons, **Booth,** 222 West 45th Street (239-6200). 90 mins. **IRLS**

OUR COUNTRY'S GOOD—Timberlake Wertenbaker's play, which restores breadth to Broadway, stars Peter Frechette as a British officer in 18th-century Australia, and focuses on a group of convicts who are rehearsing Farquahar's comedy, "The Recruiting Officer;" directed by Mark Lamos. With Adam LeFevre, Amelia Campbell, Sam Tsoutsouvas, J. Smith-Cameron, Richard Poe, Ron McLarty. Tracey Ellis, Gregory Wallace, Cherry Jones. Monday-Saturday at 8, Wednesday and Saturday at 2; $12 to $24. **Nederlander Theater,** 208 West 41st Street (307-4100).

PENN & TELLER—"Refrigerator Tour" marks this comic duo's return to Broadway, and features favorite bits from the pair's repertoire, plus plenty of new stuff, including magic, and sundry weird trappings. Tuesday through Friday at 8, Wednesday at 2, Saturday at 2, 6, and 9:30; $33 to $39.50. **Eugene O'Neill Theater,** 230 West Forty-ninth Street (246-0220).

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. Action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers and audience. With Karen Culliver (the Creature's protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, Nicholas F. Savarine. Monday-Saturday at 8, Saturday at 2, Wednesday at 2, $35-$60. Opened: 1/26/88. **Majestic,** 247 West 44th Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THE SECRET GARDEN—A musical based on the Frances Hodgson Burnett novel about an orphan (Daisy Eagan) who goes to live with her uncle (Mandy Patinkin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. Tuesday through Saturday at 8; $35 to $60; Wednesday at 2, $30-$52.50, Saturday at 2, $30 to $55. **St. James Theater,** 246 West Forty-fourth Street (246-0102). 2 hrs. and 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeill, John Matthews, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater**, Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in a musical replete with brand-new pretty Ziegfeld Girls, thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; the lyrics are by Betty Comden and Adolph Green. With Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, Paul Ukena, Jr. Monday-Saturday at 8, Saturday & Wednesday at 2; $25-$60. **Palace**, 1564 Broadway (730-8200). 2 hr. 15 min. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $37.50. At the **Westside**, 407 West Forty-third Street (246-0102).

BERGMAN ON STAGE—*Three classic dramas directed by Ingmar Bergman:* Bibi Andersson, Erland Josephson, Pernilla Ostergren, and Peter Stormare lead the Royal Dramatic Theater of Sweden in productions of Ibsen's *A Doll's House*, 6/10, 11, 12; Yukio Mishima's *Madame de Sade*, 6/14, 15, 16; and Eugene O'Neill's *A Long Day's Journey Into Night*, 6/18, 19, 20. Performed in Swedish, all three productions are accompanied by simultaneous English translation. $15 to $35. **BAM's Majestic** (half a block away from the Academy of Music), 651 Fulton Street, Bklyn (1/718-636-4100).

BREAKING LEGS—Philip Bosco and Vincent Gardenia in Tom Dulack's funny blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. The fireworks begin when the two worlds of the mob and the theater collide. Also in the cast are Nicholas Surovy, Larry Storch, Sue Giosa, and Victor Argo. Tuesday through Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50 to $35. **Promenade Theater**, Broadway at 76th Street (580-1313).

THE CAPTIVE—Paul Weitz's play about a pair (Stephen Payne and Maralee Young) whose twisted relationship has hit a lull and needs the aid of a third party (Ryan Bowker); directed by David Perry. Thursday through Sunday at 8; through 6/9; $10. **One Dream Theater**, 232 West Broadway (279-4200).

CASANOVA—John Seitz has the title role in Constance Congden's play, based on his memoirs, a modern response to his life and place in history; directed by Michael Greif. Also featured are Jeff Weiss, Erika Alexander, and Kaiulani Lee. Tuesday through Sunday at 8, Saturday and Sunday at 3; $25. At the **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

CRIME ON GOAT ISLAND—A revival of Ugo Betti's drama, set in a bleak wasteland about a seductive stranger whose arrival disrupts thelives of thee women; directed by Moshe Yassur. Featured in the cast are Al D'Andrea, Tamara Daniel, Margit Ahlin, and Alison Brunell. Thursday through Saturday at 8, Sunday at 3; $12; 6/6-30. At the **Third Step Studio**, 412 West Forty-eighth Street (633-9760).

DARK OF THE MOON—The 1945 Appalachian mountain love story, by Howard Richardson and William Berney and directed by John Grabowski, uses authentic ballads and regional music of past eras. An ensemble of eighteen actors performs. Thursday through Saturday at 8, Sunday at 7; $12; through 6/15. A Chelsea Repertory Company production at **The Acting Studio**, 29 East Nineteenth Street (228-2700).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Wednesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25; through 6/8. At the **Double Image**, 15 Vandam Street (924-1120).

A DOLL'S HOUSE—Henrik Ibsen's drama concerning a woman (Andrea Eveslage) awakening to the possibilities of living her own life rather than the one dictated by her husband (Quint Spitzer); directed by Stephen Michaels. Wednesday through Saturday at 8, Sunday at 3; $10 to $12; through 6/16. **Second Studio for Actors**, 163 West Twenty-third Street (463-7050).

ENSEMBLE ONE-ACT MARATHON—Series B (5/29-6/9: Leslie Ayvazian's *Practice,* Edward Allan Baker's *Face Divided,* Susan Kim's *Rapid Eye Movement,* and Michael John La Chiusa's short opera *Over Texas,* plus Romulus Linney's *Can Can.* Series C (6/12-23): Sherry Kramer's *The World at Absolute Zero.* Ed Bullins's *Salaam, Huey Newton, Salaam.* Arthur Miller's *The Last Yankee*, and Bryan Goluboff's *Big Al.* Wednesday through Monday at 8, Saturday and Sunday at 3; $22 (marathon pass is $60 for one ticket in each series). At the **Ensemble Studio Theater**, 549 West Fifty-second Street (247-3405).

ENCORE!—A musical revue based on songs from musicals presented by the theater; directed by Ran Avni. Tuesday, Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $22 to $25. **Jewish Repertory Theater**, 344 East Fourteenth Street (505-2667).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. With Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, narrator Scott Willis. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FAYEBIRD—Diana Amsterdam's play about two sisters on a Caribbean island, one a successful screenwriter, who come to grips with their relationship and a deteriorating marriage; directed by Elinor Renfield, and the sisters are portrayed by Rochelle Oliver and Janet Sarno. Tuesday through Saturday at 8, Sunday at 2 and 7; $25. At the **American Jewish Theater,** 307 West Twenty-sixth Street (633-9797).

FOOD AND SHELTER—Kelly Coffield stars in Jane Anderson's play telling of a homeless family whose desperate search for food and shelter leads them throughout L. A. to Disneyland; directed by Andre Ernotte. With `Phillip Hoffman, T-F Walker, Isiah Whitlock jr., John Speredakos, Virginia Wing. Tuesday through Saturday at 8, Sunday at 3 and 7:30; $18 and $22. **Vineyard Theater,** 108 East 15th Street (353-3874).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the quite brilliant cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Herndon Lackey, Leah Hocking, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Tuesday-Friday at 8:30, Saturday at 7:30 & 10:30; Sunday at 7:30; Sunday at 3:30; $32.50-$35. **Theater East,** 211 East 60th (838-9090). ● ●

FOREVER PLAID—Musical comedy, written & directed by Stuart Ross, tells of a professional harmony group tour that was cut short by a car accident the night of their first gig; now the "angels" are allowed one night on earth to do the show they never got to. With Larry Raben, Stan Chandler, Dale Sandish, David Engel. Tuesday-Thursday at 8, Friday & Saturday at 7:30 & 10:30, Sunday at 3 & 7:30; $30-$35. **Steve McGraw's**, 158 West 72nd Street (595-7400).●

FRIDAYS—Henderson Forsythe and John Peakes star in Andrew Johns's play about two best friends, mainstays of a Friday night poker game for 20 years; times have changed, there is a breakdown in their relationship; completing the cast: Kent Adams, Stephanie Madden, David Edward Jones, Alice White; directed by Gus Kaikkonen. $22-$24; Wednesday-Saturday at 8, Wed. at 2, Saturday & Sunday at 3; $20; through 6/23. **Playhouse 91**, 316 East 91st Street (831-2000).

FULL CIRCLE—Erich Maria Remarkque's mid-1950s play, adapted by Peter Stone, unfolds in a dilapidated apartment in the heart of war-ravaged Berlin, when the widow of a resistance leader is confronted by an escaped political prisoner who is seeking refuge from a Gestapo captain; directed by Murray Changar. Through 6/9; $10. At the **Harold Clurman Theater**, 412 West Forty-second Street (330-0423).

THE GOAT—Ben Morse's comedy is set in contemporary Brooklyn and tells of people living on faith, where even death can't get the lady's goat; directed by Beatrice Winde, with a cast of seven. Tuesday through Saturday at 8, Sunday at 3; $10. At the **Perry Street Theater**, 31 Perry Street (255-7190).

GODSPELL—Revival of the musical dealing with the Gospel of Matthew; directed by Bill Koch. 6/6 amd 7 at 7:30; 6/9 are at 2; $12. At **Trinity Church,** Broadway at Wall Street (602-0800).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play, with music, about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Angela Goethals, Peter Appel, Kim Staunton, Ray De Mattis, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Chandra Wilson, Brandon Mayo, Holly Felton, John Lathan, and Lauren Gaffney. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20-$28; through 6/23. **Second Stage Theater**, 2162 Broadway (873-6103).

THE HAUNTED HOST—Double bill: Robert Patrick's *Host* stars Harvey Fierstein as a writer haunted by the memory of his young deceased protege when the dead man's double (Jason Workman) suddenly walks back into his life; followed by Fierstein's *Safe Sex*, featuring Fierstein and Workman as two lovers who get back together following a lengthy break-up; both directed by Eric Concklin. Wednesday & Thursday at 8, Friday at 8 & 11, Saturday at 7 & 10, Sunday at 3:30 & 7:30; $18.50-$32.50; through 7/14. **Actors Playhouse**, 100 Seventh Avenue South (564-8038).

THE HAVE-LITTLE—Migdalia Cruz's drama which follows a girl's journey from childhood to motherhood in the South Bronx, which she survives by virtue of her own inner strength and spirituality; directed by Nilo Cruz. Featured in the cast are Gabriella Diz-Farrar, David Roya, Divina Cook, and Marisol Massey. Wednesday through Saturday at 8, Wednesday, Saturday, and Sunday at 3; $18 to $20; through 6/30. A Hispanic American Arts Center production in its Mainstage Theater, at the **INTAR Theater,** 420 West Forty-second Street (279-4200).

THE HUNCHBACK OF NOTRE DAME—Everett Quinton's quasimusical retelling of Victor Hugo's gothic tale of the bell ringer, the gypsy girl he loves, and the evil archdeacon; set against the backdrop of 5th-century Paris, where the drag queen denizens of the Den of Thieves confront the corrupt halls of justice & cathedrals of hypocrisy. Wednesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $25. With Everett Quinton, Hapi Phace, Cheryl Reeves, Eureka, Gary Mink, Christine Weiss, Bobby Reed. Through 6/28. **Charles Ludlam**, One Sheridan Square (691-2271).

THE ISLAND OF DR. MOREAU—Adapted by Andrew Arnault and Mary Wolford, from H. G. Wells's novel. A man is stranded on an island populated by a mad scientist, his befuddled assistant, and the Beast People they piece together from living flesh! With Annette Utz, Michael Troynel, John Berlind, Mark Tankersley, Greta Parrott, Randy Miles, William Gilmore, Mary Dobrian, John Combs, Ray Adams. Thursday-Saturday at 8, Sunday at 5; $12; through 6/9. **ReGenesis**, 2nd Avenue at Tenth Street (614-9021).

JUNGLE OF CITIES—Bertolt Brecht's play, translated by Anselm Hollo, is an account of Chicago in 1912 where the main combatants fight to prove who's the better man; directed by A. M. Raychel. Featured in the cast are Dean Fiore, Richard Ross, Julia Golden, Peter Leitner, Greg Hecht, Jack Warren, Steve Abbruscato, and Leticia Ferrer. Thursday through Saturday at 8:30; $15; through 6/22. At the **Theater-Studio,** 750 Eighth Avenue (719-0500).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

LIPS TOGETHER, TEETH APART—Terrence McNally's new play is the story of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Swoozie Kurtz, Anthony Heald, Christine Baranski, & Nathan Lane! Tuesday through Saturday at 8, Sunday at 7, Saturday & Sunday at 2:30; $35. Manhattan Theater Club production at **City Center's Stage I,** 131 West Fifty-fifth Street (581-7907).

LOVE LEMMINGS—Joe DiPietro's collection of sketches and musical numbers, directed by Melia Bensussen, features Steve Ahern, Kathryn Rossetter, John Daggett, and Helen Greenberg; original music is by Eric Thoroman. Wednesday through Friday at 8, Saturday at 7:30, Sunday at 3; $20-$25. **Top of the Village Gate Theater,** 160 Bleecker Street (475-5120).

LUSTING AFTER PIPINO'S WIFE—Sam Henry Kass's comedy in which four working-class singles find that the only thing worse than being alone is being involved; directed by Casey Childs. Featured in the cast are Alexandra Gersten, Joseph Sivaro, Wayne Maugans, and Debra Riessen. Monday through Friday at 8, Saturday at 6 and 9:30; $20 to $22. **45th Street Theater,** 354 West Forty-Fifth Street (564-8038).

A MIDSUMMER NIGHT'S DREAM—William Shakespeare's musical romp amid the trials and tribulations of love in Fairyland; directed by Michael Murnin. Thursday through Saturday at 8, Sunday at 3; through 6/30; $10. At the **Westside Repertory Theater,** 252 West Eighty-first Street (874-7290).

MAMBO MOUTH—Written and performed by John Leguizamo, play features seven comic character sketches; directed by Peter Askin. Tuesday through Friday at 8, Saturday at 7 ahd 10, Sunday at 3; $25; from 6/4. At the **Orpheum**, 126 Second Avenue (477-2477).

MR. GOGOL AND MR. PREEN—W. H. Macy, Mike Nussbaum, and Zohra Lampert are the stars of Elaine May's comedy about a vacuum-cleaner salesman who insinuates himself into the apartment and care of an iconoclastic immigrant from Eastern Europe; directed by Gregory Mosher. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35. **Mitzi E. Newhouse,** 150 West 65th Street (239-6200).

THE NIGHT OF THE MURDERERS—Cuban playwright Jose Triana's piece stating that all families play games; but when they lead to danger, the games should end; alternate performances in English (Ana Maria Estrada, Gabriela Kohen, Bill Blechingberg) and Spanish (Ms. Estrada, Ms. Kohen, Manuel Arenas); directed by Manuel Arenas. English: Friday at 8, Saturday at 2, 6/7 through 28; in Spanish: Saturday at 8, 6/8 through 29; Sunday at 4, 6/16-30. $12. A Ragos Group Theater production at the Dualiy Playhouse, 119 West Twenty-third Street (1/718-624-2920).

NIGHT SKY—Joan MacIntosh stars in Susan Yankowitz's play, directed by Joseph Chaikin, as a brilliant astronomer who suffers a head injury which leaves her aphasic—unable to speak—and her moving struggle to create a new language and identity. Featured in the cast are Lizbeth Zindel, Edward Baran, Paul Zimet, Tom Caylor, and Aleta Mitchell. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $20; through 6/10. At the **Judith Anderson Theater,** 422 West Forty-second Street (768-4334).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks,** 432 West Forty-second Street (239-4321). ● ●

ONE-ACT PLAY SERIES—First Set: (Through 6/2), David Crespe's *Stampede*; Joe Pintauro's *Rosen's Son*. LaVonne Mueller's *War and Things*. Second Set: (6/5-9), Pintauro's one-acters: *Rosen's Son, Dirty Talk, Five-Dollar Drinks, Rules of Love, Birds in Church, Rex, Flat*. Wednesday-Sunday at 8; $12. A Phoenix Ensemble production at the **William Redfield Theater,** 354 West Forty-fifth Street (330-0442).

III BARRON ROAD—Meredith Muncy's play about a Christmas Eve in a motel lobby in Texas, where a young girl thinks about the events that have brought here there; directed by Mark Harborth. With Timothy Williams, Andrew Frost, Margaret Mackey, Kate Schlesinger, Vanessa Hollingshead, Robin Rothstein. Tuesday-Friday at 8, through 7/12; $15. At the **Wings Theater**, 154 Christopher Street (627-2961).

ONLY THE TRUTH IS FUNNY—Rick Reynolds appears in his one-man portrayal of autobiographical theater. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 7; $29.50. At the **Westside Theater,** 407 West Forty-third Street (246-0102).

OTHER PEOPLE'S MONEY—Dan Lauria is the star of Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. **Minetta Lane Theater,** 18 Minetta Lane (420-8000). ● ●

OUR YOUNG BLACK MEN ARE DYING AND NOBODY SEEMS TO CARE—James Chapman's play is a compassionate look at some of those men whose lives and (untimely) deaths are reflected in the familiar statistics of drug abuse, crime, police brutality, alcoholism, poverty, and AIDS. Thursday through Saturday at 8, Sunday at 3; through 8/31; $20. At the **Castillo Cultural Center**, 500 Greenwich Street (941-5800).

PAGEANT—Beauty contest, where judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, choreographed by Robert Longbottom; book & lyrics by Bill Russell & Frank Kelly, music by Albert Evans. Featured in the cast are Randl Ash, Joe Joyce, J. T. Cromwell, David Drake, Russell Garrett, Dick Scanlon, and John Salvatore. Tuesday through Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $30 to $32. At the **Blue Angel**, 323 West Forty-fourth Street (262-3333).

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Monday, Thursday-Saturday at 8, Sunday at 3 & 7, Wednesday & Saturday at 2; $30. **Theater Four**, 424 West 55th Street (695-3401). ● ●

POKEY: CONFESSIONS OF AN INCONSEQUENTIAL MAN—Paul Deris's play which chronicles the poignant search for meaning and purpose in life for a 35-year-old man; directed by the playwright. Wednesday through Saturday at 8, Saturday at 3; $12; $30. A Playwrights Preview production at the **Mazur Theater**, in the Asphalt Green, 555 East 90th Street (996-7287).

PROM QUEENS—Musical about a senior high prom queen competition at a public school in 1959. Book by Stephen Witkin, music by Keith Hermann, lyrics by Larry Goodsight. Featured in the cast are Ntasha Baron, Sandra Purpuro, Don Crosby, Connie Ogden, Dana Ertischek, Susan Levine, and James Heatherly. From 6/7 (phone for specifics). At the **Village Gate** (downstairs), 160 Bleecker Street (475-5120).

REPERTORIO ESPANOL— 6/8-23, Grupo de Teatro Macunaima's *Nova Velha Estonia* offers a psychoanalytic look at *Little Red Riding Hood*, adapted by Antunes Filho ($20); Tuesday-Saturday at 8, Sunday at 7. **Gramercy Arts,** 138 East 27th Street (889-2850).

THE RESISTIBLE RISE OF ARTURO UI—John Turturro stars in Bertolt Brecht's play, directed by Carey Perloff. A parable of the resistible rise of Hitler, set in gangland Chicago, play follows the machinations of a pack of thugs as they take over the city's trade. With Nicholas Turturrro, Katherine Borowitz, David Patrick Kelly, Ron Faber, Zach Grenier, Olek Krupa, Michael McCormick, Miguel Perez, Keith Smith, Sam Grey, Richard Ziman, Larry Joshua. Tuesday-Saturday at 8, Saturday & Sunday at 2; $22-$24; through 6/9. **CSC Rep,** 136 East 13th (677-4210).

THE ROBBER BRIDEGROOM—Revival of a musical with book and lyrics by Alfred Uhry and score by Robert Waldman, about mistaken identity in a love affair between a robber and the daughter of a wealthy landowner. Featured in the cast are Shaun Weaver, Margeaux Hasker, James Ashcroft, Susan Peirez, Brad Whittaker, Kyle Kulish, and Randy Lake. 6/4 to 9 at 8, Sunday at 3; $18. At the **Manhattan Stage Esemble Theater,** 224 Waverly Place (586-2786).

A ROOM OF ONE'S OWN—Eileen Atkins stars as Virginia Woolf in an adaptation of the latter's book which served as a call to women of the world to declare their independence, talent, and the freedom to control their own destinies; adapted and directed by Patrick Garland, who nowhere betrayed the work's essence and tone. Ms Atkins gives a performance all muscle and bounce and is simply magnificent. The show combines great ideas, inspired acting, and provides a helluva good time. Monday-Friday at 8, Wednesday at 2, Sunday at 3; $25 & $30; through 6/9: Tuesday-Saturday at 8, Saturday at 2, Sunday at 3. **Lambs Theater,** 130 West Forty-fourth Street (997-1780).

SELLING OFF—Harris Freedman's comedy about the world of a harried accountant who decides to just chuck it all and start a new life; directed by Gene Feist; Featured in the cast are Andrew Bloch and Dody Goodman. Tuesday through Saturday at 8, Wednesday at 2:30, Saturday and Sunday at 3; $30. At the **John Houseman**, 450 West 42nd Street (967-9077).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. Opened: 5/13/90. At the **Lamb's Theater,** 130 West Forty-fourth Street (997-1780). ●

SONG OF SINGAPORE—A musical trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon. Featured in the cast are Erik Fradsen, Michael Garin, Robert Hipkens, Donna Murphy, Francis Kane, Art Baron, Cathy Foy, Jon Gordon, Oliver Jackson Jr., Earl C. May, Paula Lockheart (who wrote the music and lyrics); and the book is by Allan Katz. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $32.50. **Theater,** 17 Irving Place (228-0844).

THE SUBJECT WAS ROSES—Frank D. Gilroy's Pulitzer Prize-winning 1964 play centered on a Bronx family, a man (John Mahoney), his wife (Dana Ivey), and their son (Patreick Dempsey) who has come home from a World War II hitch to an uneasy reunion with his family; directed by Jack Hofsiss. Tuesday through Saturday at 8, Wednesday, Saturday and Sunday at 2; $25 to $35; through 6/30. At the **Roundabout Theater,** 100 East Seventeenth Street (420-1883).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play has genuine intelligence, wit, and skill at work here, telling of the struggle between an "an old-world" father (Ron Rifkin, who is tightly wound, stinging, devastating, yet never less than human) and his American children for control of their family-owned publishing house; directed by Daniel Sullivan, whose staging is on the button, as is John Lee Beatty's terrific scenery. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $25; through 6/30. A Playwrights Horizons Theater production at its **Mainstage,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's award-winning play, with Robert Lansing, Matt Salinger, Matthew Ryan, Daniel Baum, and Phyllis Somerville, directed by Kevin Dowling. It tells of the relationship between an understanding, widowed father living under the same roof with his homosexual son. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

TROUBADOR—Christopher Howatt stars as Francis of Assisi in a musical about his merry band of saints and singers, by John Martin, Bert Draesel, and directed by D. J. Maloney; dance sequences were choreographed by Tom Ribbink. Featured in the cast are Jack O'Reilly, Michael McLemon, Ann Schlafley, Sarah Downs, Pressley Sutherland, David Harrytman, Randy Mulder, Byron Allen, William Park, Steve Gilden, Danielle Hollywood, and Keith Heimpel. Tuesday through Saturday at 8, Sunday at 2:30; $20. At the **UBU Theater**, 15 West 28th Street (564-8038).

THE WAY OF THE WORLD—A modern-dress version of William Congreve's 18th-century classic, directed by David Greenspan, is the writer's veracious satire on marital fraud and sexual politics. With Jayne Atkinson, Andre Braugher, Terra Vandergaw, Ami Brabson, Mary Schultz, Burke Moses, Joe Urla, Ruth Maleczech, Caris Corfman, James Lally, Rene Rivera, Joseph Costa, John Elsen, Angie Phillips. Tuesday-Sunday at 8, Saturday & Sunday at 3; $25. **Public-/Susan Stein Shiva,** 425 Lafayette Street (598-7150).

WORKING ONE ACTS '91—A multi-cultural festival of plays about working people, with a cast of twelve: John Sayles's *New Hope for the Dead;* Laura Maria Censabella's *Abandoned in Queens*; Suzan-Lori Parks's *Betting on the Dust Commander;* and Genny Lim's *Bitter Cane*. From 6/7; $12. At the **Theater Row Theater,** 424 West Forty-second Street (279-4200).

YOKOHAMA DUTY—Quincy Long's play takes place after the war has just ended, but the peace has not begun. AT this time The Unknown Soldier is being chosen and prepared for his eternal duty by a priest, a nurse, and the United States Marines. The play is directed by Julian Weber, and featured in the cast are Peter Yoshida, Nesbitt Blaisdell, Michael Cullen, Preston Smith, Susanna Frazer, Cheri Nakamura, Brett Rickaby, and Bruce Katzman. Through 6/9; $12; Wednesday through Sunday at 8. At the **Soho Repertory Company,** 46 Walker Street (869-3530).

OFF OFF BROADWAY

ALIVE ON THE INIDE—Richard Eagan tells the story of his experiences as a Coney Island show barker, weight guesser, and game operator in his one-man show. Thursday through Sunday at 8, 6/6 to 9; $10. **Avalon Theater**, Broadway at 105th Street (316-2668).

ANATOMY OF THE SEXES—*Brown Gals Rising*, written and directed by Cecelia Antoinette, and David Bear Smith's *The Box*, directed by Wayne Jeffery Jelks, the first a choreopoem with music dealing with five different aspects of the African-American woman; and the second play explores the differences between three African-American men trapped in an invisible box. Thursday-Saturday at 8, Sunday at 3; $10; 6/6-23; $10. A Blue Diamond Production at **Theater 22**, 54 West Twenty-second Street (1/718-398-6426).

APPEARANCES—Nobel Prize-winner for Literature in 1934 Luigi Pirandello's three short plays: *The Vixe*, about marital infidelity; *Chee Chee*, a farce; *The Man With the Flower in His Mouth*, a lyrical tragicomedy. Featured in the cast are Maria Allen, Robert Rowe, Michael Fife, Herman Petras, Laurie Gregg, Anthony Lizzuli, Mark Nohe, Lauren Joyce, Stuart Laurence, Nancy Learmonth. The directors are Richard Bly and Angela Foster. Thursday through Saturday at 8, Saturday at 3, Sunday at 5; through 6/16; $10. At the **Playground**, 230 East Ninth Street (362-5777).

CHARGE IT, PLEASE—Carlos Gorbea's comedy with music about two Puerto Rican widows who discover the world of credit cards; directed by William Martin; choreographed by Dennis Dennehy. Featured in the cast are Mel Gorham, Fred Barrows, Joan Jaffe, Jeanette Toro, Iraida Polanco, Elisa Loti, and Alberto Guzman. In English: Wednesday through Friday at 8. In Spanish, Saturday and Sunday at 2:30 and 8; $10, $12, $15. At the **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1794).

CHARLIE BOOKER—George Korsak's comedy details a day of reckoning for a successful New York businessman inspired to spiritual redemption by his temporary receptionist. Saturday and Sunday at 8, Sunday at 3; $12; through 6/9. At the **Ernie Martin Studio Theater**, 311 West Forty-third Street (684-7500).

CLUB SODA—Leah Kornfeld Friedman's coming-of-age comedy that takes a look back to Brooklyn in the late 1940s; directed by Pamela Berlin; choreographed by John Carrafa. Tuesday through Saturday at 8, Sunday at 3 and 7:30; $22; from 6/6. At the **WPA Theater**, 519 West Twenty-third Street (206-0523).

CROSSROADS—Brian Friel's *Winners* and Albi Gorn's *Roadsigns*, both plays about lovers at the juncture of hope and inevitability. Featured in the casts are Elizabeth Ahern, Greg McClain, Jean Carillo, and Ed Friedman. Wednesday through Saturday at 8, 6/5-8, 12-15, 6/9 (a Sunday) is at 7; $10. A Logodaedaly production at the **Sargent Theater**, fourth floor of ATA, 314 West Fifty-fourth Street (945-3562).

DOUBLE BILL—Two black comedies: Daniel Rybicky's *Love Hurts!* features an over-30 girl who has entrapped a man into marrying her; Lynn Allison's *'Night*, about a naive school teacher who solicits her neighbors for friendly chats. Both are directed by Gary Garrison and the casts include Donna Karger, Christopher Mason, Marshall Mays, Darla Hill, Tracy Cole, Robert North, and Richard Barker. Thursday through Saturday at 8; $10; **New York Repertory Theater**, 162 West 83rd Street (580-6973).

THE END OF SUMMER—Gene Ruffini's play, directed by Lise Liepmann, about a free-spirited couple who wreak havoc in the home of a failed writer. Wednesday through Saturday at 8; through 6/15; $8. An Italian-American Repertory production at the **ATA Theater**, 314 West Fifty-fourth Street (330-0482).

FIVE WOMEN IN A CHAPEL—A Finnish drama (in English translation), by Arto Seppala, tells of a man's suicide and of five ladies who must decide for themselves why they were so urgent in his life. Tuesday-Sunday at 8, Saturday at 3; $20; through 6/6. Theater, **St. Peter's Church**, 54th and Lexington (627-8325).

A FLEA IN HER EAR—A revival of Georges Feydeau's comedy about a wild chase fueled by an array of jealous, lustful characters, violent revenge, and joyous reconciliations; directed by Derek Todd. Featured in the cast are Seth Newfeld, David Frank, Martha Gilpen, Tricia Kiley, Blair Tuckman, Jack Hyman, Michael Gilpen, Dawn Hunter, Curtis Anderson, Lucky Salidar, Danielle Kenney, and Timothy Harris. Wednesday through Saturday at 8, Sunday at 3; 6/1-22; $10. **Synchronicity,** 55 Mercer Street (925-3960).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

HEDDA GABLER—A contemporary version, directed by Kathleen Donovan-Torrey, of the Henrik Ibsen classic, now set in a renovated Victorian brownstone on the Upper East Side. Melody Brooks plays Hedda. Thursday-Saturday at 8, Sunday at 3; through 6/9; $10. **Pelican Studio,** 750 Eighth Avenue (730-2030).

HETEROSEXUALS IN CRISIS—Gay Walch's play focuses on two couples and one woman and the problems with their relationships (a low sperm count is involved); directed by Paul Michael. Thursday through Sunday at 7; $10. At the **Thirteenth Street Theater**, 50 West Thirteenth Street (675-6677).

JULIUS CAESAR, SET IN AFRICA—Based on Shakespeare's play, adapted and directed by Rome Neal, and set in Africa, featuring an all-black cast of twenty-five, and traditional AFrican drumming, dancing, and costumes. Thursday through Saturday at 7:30; $10; 6/6 through 29. At the **Nuyorican Poets Cafe**, 236 East Third Street (465-3167).

LES BELLES SOEURS—It's in English, don't be scared. Michel Tremblay's play features a cast of fourteen actresses portraying a community of women obsessed with dreams of escape from their banal, convention-bound lives; directed by Janice Hoffman. Tuesday through Saturday at 8, Sunday at 7; 6/7 to 23; $10. A First Stages Production (a new company founded to showcase plays for, by, and about women, at the **Broome Street Theater**, corner of Broome Street and Varick Street (912-0604).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

THE MALADY OF DEATH—Margaret Duras's play examines the alienation between men and women; directed by Sharmon Rice. With DJ Eldon and Louise Harlow. 6/5 through 6/9, at 8:30. $7 (in advance), $10 (at door). At the **Westside Project**, 162 West Eighty-third Street (580-4591).

NIGHT OF SCENES—National Shakespeare Company's graduating class of actors: 6/5, 6, 7, 8, Tirso De Molina's *Don Juan*. Evenings at 8, Saturday matinees at 2; $8. **Conservatory**, 501 Broadway (219-9874).

THE NONPAREIL—Maggie Kulik's comedy, adapted from Jane Austen's novel *Emma*, focuses on Emma, the matchmaker (Katrina Ferguson), scheming to find a suitable husband for her poor-as-a-church-mouse cousin (Lydia Franco); directed by Dan Roentsch. Featured in the cast are Stephen Byers, Christopher Knott, John Behan, Kelly Kimball, Bruce de Torres, Melanie Johnson, and Steve Crow. Thursday through Sunday at 8; $10; 6/6 through 23. A Promethean Theater Company production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (749-7271).

PACK UP YOUR TROUBLES—A one-man musical, written and performed, by John David Westfall, takes the audience back to the era of Vaudeville. The story is based on actual events of a WWI veteran. 6/17 and 18 only; $8. At the **Synchronicity Space Theater,** 55 Mercer Street (925-5240).

RED SKY—Robert Dominguez's play, directed by Antonio Valente, is the story of the fatalistic relationship between a small-time hood on the lam and his bitter stepson. With John Vargas, David Anzuelo, Robert Petito, Steve Aronson, Vinny Pastore, Michael Artura, Benny Nieves, Sal Condoluci, Angie Krirstic, Steven Fucile, Tony Cucci, and Manny Melendez. Friday and Saturday at 8, Sunday at 3; $10; 6/7 to 30. **Saval Theater**, 101 Murray Street (571-7594).

RICHARD II—Stephen Broker has the title role in the Shakespeare history play, and Derek Johnson plays Bolingbroke who became in after years Richard IV; directed by Fred Fondren. Others featured in the cast are Walter Walker, Gladys Fleischman, Mark Briggs, Robert Romas, Michael Boland, Kelly Kirby, Anthony Ferguson, Fred Fondren, Missy Hart, Ray Kasper, and Robert Baumgarner. Thursday, Friday and Saturday at 8; $10; through 6/29. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

SATAN NEVER SLEEPS—Play by Ronald Wyche explores how the devil intervenes in our daily lives, often with our permission. It has a contemporary yuppie setting; directed by Marjorie Moon. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; through 6/30. **Billie Holiday Theater**, 1368 Fulton Street (Restoration Center), Bklyn (1/718-636-0918).

THE SLAB BOYS—A revival of John Byrne's 1983 human and funny play, directed by Elizabeth Greenberg, and featured in the cast are Karl Carrigan, Willie DiMartino, Bart Fasbender, Emily Wachtel, Peter Feuche, E. F. Morrill, Robert Maschio, and Judette Jones. The boys are apprentices who grind powder color into paint for the designers in a carpet factory in Scotland. It bristles with comic animosities, and saucy practical jokes are played. Through 6/8; Monday-Saturday at 8; $7.50. **Space 603,** 311 West 43rd Street (595-2248).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott H. Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday *and* Saturday at 8, through 6/29; $10. At **Dick Shea's Studios**, 100 East Sixteenth Street (243-6542).

THE SUMMER WINDS—Frank Pugliese's play, directed by Gareth Williams, tells of romance in a small rundown nightclub in Brooklyn, with a cast of ten. $10; all nights except Tuesdays; through 6/15 at 8.. **Naked Angels Theater**, 114 West 17th Street (727-0020).

THE TALKING CURE—Mike Feder reflects on his roller-coaster childhood and reluctance to step into his adulthood, and then explores life in the performing arts. Friday and Saturday at 7:30, Sunday at 5, Monday and Tuesday at 8; $15. At the **Theater Arielle**, 432 West Forty-second Street (564-8038).

THIEVES' CARNIVAL—A revival of Jean Anouilh's 1932 farce, riddled with pickpockets, dangerous masquerades, seductions, deceptions, and true love; directed by Anne de Mare. Featured in the cast are Colleen de Salvo, Alfred Preisser, and Sandy Walge. Wednesday through Saturday at 8; $10; 6/5 through 7/6. An Independent Theater production at the **House of Candles Theater**, 99 Stanton Street (353-3088).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWO PLAYS—First is Harvey Huddleston's drama, *Place on Pierpont*, which enters the world of a slum lord, his tenants, and their bizarre existence. Next is Nava Semel's drama, *The Child Behind the Eyes*, which explores a woman's strength, anguish, and eventual joy and satisfaction, in mothering a Down's Syndrome child. 6/6 to 23, at 8; $10. A Red Earth Ensemble production at the **Westbeth Theater Center**, 151 Bank Street (777-4317).

THE VIRGIN MOLLY—Quincy Long's play takes place in the Sexual Orientation and Evaluation Unit at a Marine Corps Recruiting Training Facility, otherwise known as Boot Camp; directed by Sarah Eckhardt. With Robert Bella, Neil Pepe, Jordan Lage, Todd Weeks, Ray Anthony Thomas. Tuesday through Saturday at 8; $12; through 6/8.. At the **Atlantic Theater,** 336 West Twentieth Street (645-8755).

WAITING FOR THE PARADE—John Murre's play, set in Calgary during World War II, explores hopes, fears, loneliness, and the growth of five involved women waiting out the war; directed by Lee Milinazzo. Featured in the cast are Teresa Ward, Colette Delacroix, Florence Rowe, Elizabeth Flax, and Tess Malis. 6/7 and 8, at 8; $10. At **Michael Carson Studios**, 250 West Fifty-fourth Street (691-4883).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

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GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MARCEL BROODTHAERS—Prints and multiples executed from 1964 until his death in 1976; through 7/3. Werner, 21 E. 67th St. (988-1623).

FRITZ BULTMAN—A survey of Abstract Expressionist paintings from 1952–62; through 6/15. Schlesinger, 24 E. 73rd St. (734-3600).

JEAN DUBUFFET—Paintings, gouaches, drawings, and sculpture; through 6/8. Elkon, 18 E. 81st St. (535-3940).

HELAMAN FERGUSON—Stone and bronze sculptures that celebrate mathematics; through 6/16. The New York Academy of Sciences, 2 E. 63rd St. (838-0230).

SAM FRANCIS—Blue-stained abstract paintings of organic and biomorphic shapes from 1960–63 that represent a radical shift in the artist's development; through 6/29. Gagosian, 980 Madison Ave. (744-2313).

WARNER FRIEDMAN—Landscapes painted on canvases shaped after sculptures by Sol LeWitt and Tony Smith; 6/6–21. Schillay & Reys, 305 E. 63rd St. (355-5710).

ELLIOT GREEN—Figurative abstract paintings with imagery drawn from dreams and fantasies; 5/30–7/3. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

WINSLOW HOMER/EDWARD HENRY POTTHAST—Watercolors, drawings, and an etching, executed between 1878 and 1885/Works on paper by this American Impressionist. Through 6/28. Spanierman, 50 E. 78th St. (879-7085).

GREG HULL—Watercolor studies of tropical flowers and plants; through 7/6. Mathes, 851 Madison Ave. (249-3600).

JONATHAN KENWORTHY—Bronze sculptures and drawings that explore the relationship between the Masai tribe and wild animals indigenous to the Serengeti plains of eastern Africa; through 6/14. Coe Kerr, 49 E. 82nd St. (628-1340).

HENRI DE TOULOUSE-LAUTREC—Posters and lithographs from the 1880s through 1901; through 6/8. Ianetti, 946 Madison Ave. (472-4300).

BRICE MARDEN—Recent drawings and etchings, including a series related to the writings of the Tang Buddhist landscape poet, Cold Mountain; through 6/28. Marks, 1018 Madison Ave. (861-9455).

FERNANDO MELANI—Paintings and sculptures from the Casa Studio Melani; through 6/5. Italian Cultural Institute, 686 Park Ave. (879-4242), see Solos, SoHo and TriBeCa.

CLAUDE MONET—Paintings from his water-lily series; through 6/29. Elysium Arts, 28 E. 78th St. (628-3822), Tue.–Sun. 10–5.

ROBERT MOTHERWELL—Works from 1950–1991, taken directly from his studio's walls and hung as it was there; through 6/28. Knoedler, 19 E. 70th St. (794-0550).

ROGER MUHL—Landscape and still-life paintings; through 6/8. Findlay, 984 Madison Ave. (249-2909).

ROGER NELLENS—Paintings and painted constructions that depict compositions of clock parts; through 6/8. Magidson, 1017 Madison Ave. (288-0666).

KENNETH NOLAND—Recent paintings on canvas mounted onto hollow core doors that are stacked vertically or horizontally, in a series titled "Flares"; through 6/29. Salander-O'Reilly, 20 E. 79th St. (879-6606).

ALFONSO A. OSSORIO—A memorial exhibition of abstract paintings from the 1950s, by this artist who died in December 1990; through 6/1. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

MATT PHILLIPS—Figurative monotypes from 1961–91; through 6/15. Forum, 1018 Madison Ave. (772-7666).

PABLO PICASSO—Ceramics and works on paper; through 6/15. Kahan, 922 Madison Ave. (744-1490).

ZHU QUIZHAN—Ink paintings from 1960 to the present by this 99-year-old Chinese artist; through 6/22. Wender, 3 E. 80th St. (734-3460).

SALLY SCUFFLE—Paintings, pastels, and watercolors; through 6/19. Milliken, 1200 Madison Ave. (534-8802).

ZELIG SEGAL—Silver sculptures, paintings, and drawings that draw inspiration from Jewish sources; through 6/29. Urdang, 23 E. 74th St. (288-7004).

CHARLES WATSON—Drawings and watercolors of Italy, France, England, and Holland, from the 1880s to the early 1900s; through 6/14. Davis & Langdale, 231 E. 60th St. (838-0333).

JARVIS WILCOX—Oil paintings of flowers in landscapes and still life; through 6/22. Cudahy's, 170 E. 75th St. (879-2405).

GARY WRIGHT—Painted maps of New York parks and squares; through 6/21. Arsenal, Fifth Ave. and 64th St., in Central Park (360-8163).

57th Street Area

HANNO AHRENS/JAMES BARSNESS—Sculptures that incorporate carved wood, plaster, roofing tar, and other materials/Large-scale paintings on canvas drop cloths; 6/6–7/13. Frumkin/Adams, 50 W. 57th St. (757-6655).

ENRICO BAJ—Paintings of imaginary landscapes from his "Garden of Delights" series; through 6/15. Del Re, 41 E. 57th St. (688-1843).

DANIEL BEN-SHMUEL BARRETT—Recent steel sculptures; through 6/22. ACA, 41 E. 57th St. (644-8300).

BENJAMIN BENNO—Modernist paintings from the 1930s when he was living in Paris; through 6/15. Rosenfeld, 50 W. 57th St. (247-0082).

LUIS CABALLERO—Twelve large-scale color drawings of the male figure; through 7/12. Haime, 41 E. 57th St. (888-3550).

JACK EARL—Ceramic sculptures of figures and landscapes; through 6/15. Drutt, 724 Fifth Ave. (974-7700).

JED GARET—Recent paintings; through 6/29. Miller, 41 E. 57th St. (980-5454).

WILLIAM GLACKENS—Paintings of landscapes and portraits from the early 1900s by this artist who later became a member of the Ashcan School; through 6/8. Kraushaar, 724 Fifth Ave. (307-5730).

FRANCES HYNES—Recent figurative paintings; through 6/21. Dintenfass, 50 W. 57th St. (581-2268).

ROBERT INDIANA—A retrospective of prints; through 6/30. Sheehan, 41 E. 57th St. (888-4220).

GARY KUEHN—Graphite drawings on formica squares; through 6/8. Drake, 50 W. 57th St. (582-5930).

ARTURO MARTINI—Large and small-scale cast bronze sculptures from the mid-1920s up to 1943; through 6/15. Daverio, 41 E. 57th St. (826-4210).

GREGOIRE MULLER—Paintings of swimmers in which the water becomes an abstract field and a metaphor for the qualities of paint; 6/6–7/12. McCoy, 41 E. 57th St. (319-1996).

JIM NAPIERALA—Geometric paintings on small slabs of wood; through 6/14. Ross, 50 W. 57th St. (307-0400).

RICHARD RAISELIS—Recent landscape paintings; through 6/12. Schoelkopf, 50 W. 57th St. (765-3540).

PETER SCHLESINGER—Narrative paintings that depict landscapes on his property, plus ceramic pots that share some of same characteristics as his paintings; through 6/26. Tatistcheff, 50 W. 57th St. (664-0907).

GEORGE SEGAL—Large-scale painted sculptures of life-size figures in their urban environment, plus smaller reliefs of the artist's family and friends; through 6/8. Janis, 110 W. 57th St. (586-0110).

ALEJANDRO XUL SOLAR—Paintings of mystical figures and landscapes with writing, by this Argentine artist who died in 1961; through 6/8. Adler, 41 E. 57th St. (308-0511).

HUGH STEERS/WALT KUHN—New paintings that explore contemporary political issues but appear to be from an earlier era/Drawings, ranging from his spontaneous sketches of circus and "wild west" subject matter to lyrical nudes. Through 6/7. Midtown Payson, 745 Fifth Ave. (758-1900).

ANNE TRUITT—A retrospective of sculpture spanning the years 1961–1991; through 6/28. Emmerich, 41 E. 57th St. (752-0124).

MANOLO VALDES—Heavily-textured paintings collaged with layers of burlap that refer to paintings by Velazquez, Rembrandt, Rubens, and others; through 6/21. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

AFRIKA/ANDREI KHLOBYSTIN—Works by two young artists from Leningrad, including a sculpture, "Donaldestruction," by Afrika, and an installation titled "At Home" by Khlobystin; through 6/16. The Clocktower, 108 Leonard St. (233-1096).

BENNETT BEAN—Bronze bowls set atop sculpted stone pedestals; through 6/15. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

JUDITH BELZER—Large and small-scale paintings that depict views of marshes and plant life; through 6/15. Lieberman & Saul, 155 Spring St. (431-0747).

ALPHONSE BORYSEWICZ—Paintings and sculpture that deal with issues of the divine and mankind's spiritual history; through 6/29. Anderson, 63 Thompson St. (431-8547).

NANCY BRETT/JON LASH—Landscape paintings and works on paper based on sites in upstate New York-/Geometric bronze reliefs and free-standing sculptures cast in bronze. Through 6/8. Munroe, 130 Prince St. (226-0040).

JACKIE BROOKNER/BRENDA GOODMAN—Large, organically-shaped sculptures constructed from copper, wax, hay, and burlap/Paintings that address ecological and environmental concerns. Through 6/22. Auchincloss, 558 Broadway (966-7753).

GARY BROTMEYER—Collages, drawings, and objects; through 6/29. Miller, 138 Spring St. (226-1220).

BEVERLY BUCHANAN—Sculpture, drawings, and photographs that explore the architecture of the shack and the ingenuity of the shack dweller; through 6/11. Steinbaum, 132 Greene St. (431-4224).

GREGORY CRANE—Paintings of American backyards, highways, and rural landscapes that depict the hidden dramas of everyday life; through 6/15. Thorp, 103 Prince St. (431-6880).

LARRY D'AMICO—Landscape paintings on paper; through 6/15. Helio, 588 Broadway (966-5156).

JAIME DAVIDOVICH—A multi-media installation that examines global attitudes through a series of tableaux constructions with video, sound, and visual elements;

through 7/13. Exit Art, 578 Broadway (966-7745).

NANCY DAVIDSON/STEVEN DICILLO—Rubbings of household items such as irons, bedspreads, and envelopes, on paper and fabric/Paintings that are reinterpretations of functional objects around the home; 6/5–7/10. Pearl, 420 W. Broadway (966-5506).

MARCEL DELMOTTE—Paintings and drawings by this Belgian Surrealist (1901–84); through 6/16. Nahan, 381 W. Broadway (966-9313).

BLAIR DRAWSON—Symbolic figurative paintings; through 6/29. 176 Prince St. (274-1880).

TERRY ELLIS—Drawings mounted on plywood based on antique wallpaper and grafitti; through 6/8. Audiello, 142 Greene St. (966-8830).

TIMOTHY C. ELY—Recent monotypes and a book of metaphoric maps and drawings in a leather binding that incorporates fowl bones, seagull eggshells, sand, and other materials; through 6/30. Granary Books, 568 Broadway (226-5462).

SHARON FALK—Charcoal and acrylic drawings built up of layers of paper mounted on canvas; 6/9–7/14. New York Open Center, 83 Spring St. (219-2527), Mon., Thu., Fri. 1–5.

AUDREY FLACK—Recent figurative bronze, plaster, and fiberglass sculptures; through 7/12. Meisel, 141 Prince St. (677-1340).

JUDITH DIMITRIA FLEISHMAN—Recent paintings and objects that explore dreams, desire, and death; through 6/22. Theodore, 580 Broadway (274-8260).

FREDERICK FRAZOWATZ—Abstracted landscapes, seascapes, and views of clouds on canvases that are twelve inches high and forty feet long; through 6/29. Ingbar, 578 Broadway (334-1100).

CHARLES GAINES—Conceptual works with photography that deal with language and numbers; through 6/22. At Weber, 142 Greene St. (966-6115) and Castelli, 578 Broadway (431-6279).

JOHN GUNDELFINGER—A memorial exhibition of paintings and gouaches of the Delaware Valley; through 6/26. Perlow, 560 Broadway (941-1220).

TEUN HOCKS—Hand-painted photographs that examine the absurdity of the human condition; through 6/30. P.P.O.W, 532 Broadway (941-8642).

PELLO IRAZU—Minimal wood and formica constructions painted in bright colors that refer to familiar everyday objects; through 6/22. Weber, 142 Greene St. (966-6115).

LOUISE LAWLER—Photographs of recent art auctions at Sotheby's and Christie's with additional text; through 6/22. Metro Pictures, 150 Greene St. (925-8335).

ALFRED LESLIE—Recent large figure drawings in charcoal; through 6/29. Flynn, 113 Crosby St. (966-0426).

SHERRIE LEVINE—Six sculptures of a billiard table taken from a painting by Man Ray and bronze "Fountain" sculptures based on Duchamp's 1917 Readymade of the same name; through 6/29. Boone, 417 W. Broadway (431-1818).

PAUL ETIENNE LINCOLN—An installation that is a tribute to Madame Pompadour and the Encyclopedists; through 6/29. Burgin, 130 Prince St. (219-8379).

PAM MCCORMICK—Recent sculpture; 6/7–7/7. Museum of Art for Art's Sake, 240 Centre St. (925-0644), Tue.–Sat. 12–5.

FERNANDO MELANI—Multi-media works from 1945–85 that express the artist's interest in advances in experimental physics; through 6/15. Ala, 560 Broadway (941-1990).

GIAN MARCO MONTESANO—Paintings that depict an intentionally banal vision of socialist and Utopian tranquility, based on photographs of school children in Eastern Europe in festive traditional Bavarian costume; through 6/29. Nosei, 100 Prince St. (431-9253).

TIMOR NOVIKOV—Works made with new and antique fabric sewn together, by a Soviet artist; through 6/15. Kind, 136 Greene St. (925-1200).

YIGAL OZERI/MICHAL ROVNER—Paintings of the American flag/Polaroids of the artist's television screen taken during the Gulf war. Through 7/26. Bitter-Larkin, 597 Broadway (219-0150).

PABLO PICASSO—His designs for *Parade*, the 1917 ballet, on loan from the Musee Picasso; through 6/13. The Drawing Center, 35 Wooster St. (219-2166).

MICHAEL REES—Sculptures made with construction materials such as plaster, metal studs, wire, and clay; through 6/29. 303, 89 Greene St. (966-5605).

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ART

PETER SCHUYFF—New paintings; through 6/29. Kasmin, 580 Broadway (219-3219).

BARBARA SCHWARTZ—Recent prints titled "Prescoprints"; through 6/29. Solo, 578 Broadway (925-3599).

VINCENT SHINE/DAVID NYZIO—Sculpted images of fungi mounted on the wall and on floor pedestals. Through 6/15. Postmasters, 80 Greene St. (941-5711).

CLAUDE SIMARD—A sculpture installation; through 6/29. Shainman, 560 Broadway (966-3866).

ELENA SISTO/PETER MCCLENNAN—Drawings/Photographic portraits of the city's homeless; 6/6–7/3. Van Eck, 420 W. Broadway (219-0717).

PETER STEPHENS—Recent paintings on plywood and paper based on works by 19th-century American painters Ralph Albert Blakelock and George Inness; through 6/21. Cutler, 164 Mercer St. (219-1577).

RUDOLF STINGEL—An installation of wall-to-wall fluorescent orange carpeting; through 6/15. Newburg, 580 Broadway (219-1885).

AUDREY STONE—Figurative drawings and paintings; through 7/27. C & A, 96 Spring St. (431-8664).

ROBERT THERRIEN—A sculptural installation; through 6/22. 65 Thompson, 65 Thompson St. (219-2219).

RICHARD TOBIAS—Paintings from the past eight years installed in sites that highlight their relationship to architecture; 6/5–7/12. Alexander, 59 Wooster St. (925-4338).

GUNTHER TUZINA—Large-scale oil paintings on paper;through 6/15. Nolan, 560 Broadway (925-6190).

COSIMA VON BONIN—Projects that are influenced by other artists' projects— almost like collaborations—and a film titled "The Marriage Pilgrimage (Die Frohliche Wallfahrt)"; 6/6–7/6. Rosen, 130 Prince St. (941-0203).

FRANZ WEST AND MATHIS ESTERHAZY—New collaborative sculptures; through 6/22. Wingate, 578 Broadway (966-5777).

PETER WHITNEY—Recent shadow boxes that reveal various aspects of existence, from heaven to microbes; through 6/15. Yi, 249 Centre St. (334-5189).

CHRISTOPHER WOOL—Recent paintings with words; through 6/8. Luhring Augustine, 130 Prince St. (219-9600).

PURVIS YOUNG—Allegorical paintings on plywood inpsired by the streets of Miami, by an artist who lives there; through 6/15. Ricco/Maresca, 105 Hudson St. (219-2756).

GILBERTO ZORIO—Works that explore the alchemical potential of natural substances such as metals, minerals, and gases; through 7/29. SteinGladstone, 99 Wooster St. (925-7474).

Other

ELISA D'ARRIGO—Abstract sculptures based on forms from nature; through 6/15. Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8732).

LARRY GRAY—Romantic paintings of industrial landscapes; through 6/29. The Gallery, 30 Bond St. (505-9668).

CATALINA PARRA—Photo-collages of excerpts from magazines and newpapers that refer to political and social issues, by a Chilean artist; through 6/28. Intar, 420 W. 42nd St. (695-6134).

FAITH RINGGOLD—A 25-year survey of paintings, sculpture, and "story quilts"; through 6/26. Hostos Art Gallery, Hostos Community College, 500 Grand Concourse, Bronx (518-6666), Mon.–Thu. 10–6.

ABRAM SCHLEMOWITZ—A retrospective of bronze and steel sculptures executed between 1957 and 1970; through 6/18. Elston Fine Arts, 214 E. 9th St. (254-0391).

DOROTHEA TANNING—Soft sculpture and works on paper executed between 1969 and 1974; through 6/19. Cavaliero, 15 W. 53rd St. (541-6342), by appointment only.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). "Danish Painting at the Turn of the Century," with works by Ancher, Brendekilde, Hammershoi, Ilsted, Kroyer, Ring, others; through 6/29.

BERRY-HILL—11 E. 70th St. (744-2300). "A Sense of the Everyday: American Genre Painting, 1820–1940," with works by Anshutz, Edmonds, Mount, Curran, Glackens, Homer, Robinson, others; through 6/28.

CDS—13 E. 75th St. (772-9555). "Young Latin Americans," with works by Gargano, Rodriguez, Vargas; through 6/30.

CHINA INSTITUTE IN AMERICA—125 E. 65th St. (744-8181). "Ancient Chinese Bronze Art: Casting the Precious Sacral Vessel"; through 6/15.

HIRSCHL & ADLER—21 E. 70th St. (772-7237). "Neo-Classicism in America: Inspiration and Innovation, 1810–1840," with works by Audubon, Birch, Cole, Doughty, James, Peale, Rush, Sully, others; through 6/7.

JORDAN-VOLPE—958 Madison Ave. (570-9500). Paintings by Benson, Chase, De Camp, Dewing, Hassam, Metcalf, Reid, Simmons, Tarbell, Twachtman, Weir; through 6/26.

KAPLAN—969 Madison Ave. (535-2407). New furniture by Cassel, Dean, Ryerson, Simpson, Stanger, Simpson; 6/5–7/26.

MARBELLA—28 E. 72nd St. (288-7809). 19th and 20th-century paintings by Bierstadt, Chase, Clark, Inness, Rothbort, others; through 9/21.

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0400). Works that address fragmentation, by Dent, O'Sullivan, Pelletier, Sirignano; through 6/29.

RALPH—43 E. 78th St. (288-5222). Sculptures by Caro, Lipski, Locke, Skomski, Smith, Stankiewicz, paintings and works on paper by Chaissac, Oldenburg, Ossorio, Tucker; through 6/30.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Works by Sculpture Center faculty; through 6/14.

SHEPHERD—21 E. 84th St. (861-4050). 18th and 19th-century paintings and sculpture, by Gargallo, Rauch, Tassaert, Wittmer, others; through 9/14.

SPANIERMAN—50 E. 78th St. (879-7085). Paintings and works on paper by 19th and 20th-century American artists, including Benson, Chase, Hassam, Sargent, Twachtman, Weir, others; through 6/28.

STONE—48 E. 86th St. (988-6870). Works by gallery artists; through 7/3.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). "Fabricators," with sculpture by Currie, Deacon, Duff, Fasnacht, Keister, Puryear; through 6/27.

DE NAGY—41 W. 57th St. (421-3780). "Working with Wax: Ten Contemporary Artists," with works by Amar, David, Kinmont, Miller, Nelson, others; through 6/15.

FISCHBACH—24 W. 57th St. (759-2345). "House of Fischbach II: Be Cool and Still and Stay Right Here," with paintings, watercolors, and drawings by gallery artists; through 8/30.

FRENCH—41 W. 57th St. (308-6440), Mon.–Sat. 10–6. "The Eternal Male: Ares and Pluto," with paintings that explore "maleness" by Bogaev, Daub, Haney, Rovegno, The Tinklers, Witkin, others; through 6/22.

GOODMAN—24 W. 57th St. (977-7160). "This Land..." with works by Anselmo, Art & Language, Baldessari, Baumgarten, the Bechers, Broodthaers, Genzken, Horn, Penone, Polke, Richter, Struth, Wall, Weiner; through 6/8.

HERSTAND—24 W. 57th St. (664-1379). Works by De Palma, Jones, Sheehan; through 6/15.

JOSEPH—745 Fifth Ave. (751-5500). "The Architect's Collection," with works by Eisenman, Gehry, Sottsass, Stern, Venturi, others; through 6/30.

KENT—41 E. 57th St. (980-9696). "Persona," with works by Adams, Artschwager, Brauntuch, Burden, Foulkes, Hamilton, Kearns, Muntadas; through 6/21.

LLADRO—43 W. 57th St. (838-9341). Works by eight young Spanish artists; 6/5–9/7.

PACE—32 E. 57th St. (421-3292). Works by Judd, Mangold, Ryman, Serra; through 9/6.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). "Retrieving the Elemental Form," with works by Amenoff, Graves, Hartley, Kahn, Surls; through 6/22.

SPANISH INSTITUTE—684 Park Ave. (628-0420). "Goya and the Satirical Print in England and on the Continent, 1730 to 1850," with works by Gillray, Goya, Hogarth, Rowlandson; through 6/29.

URBAN CENTER—457 Madison Ave. (753-1722). Photographs, drawings, video, sculptures, and models by the seven winners of the Tenth Annual Young Architects Competition; through 6/24.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Beyond Esthetics," with works by Angle, Aufiery, Bliss, Camp, Keating, McCabe, Miraglia, Neumaier, Wood, others; through 6/22.

ART IN GENERAL—79 Walker St. (219-0473). Works by Leone & MacDonald, Ligon, Saalfield, Taylor, Van Allen, Weinperson, Woodson; through 6/29.

ARTISTS SPACE—223 W. Broadway (226-3970). "Art's Mouth: Works by Self-Taught Artists Sponsored by the Mark Rothko Foundation"; "Our Bodice, Our Selves: Installation by Deborah Small"; "Underground/Uncontaining: Installation by Vivian Selbo"; through 6/29.

BACE—584 Broadway (925-3989). Furniture made by artists for their own use, by Antonakos, D'Arrigo, Doyle, Fane, Holl, Porcaro, Zimmerman, others; 6/11–7/13.

BAER—476 Broome St. (431-3631). "The Library," with works by Barth, Brauntuch, Deutsch, Ess, Mullican, Tansey, Wasow, Zalopany, Zwack; through 6/29.

BERLAND HALL—579 Broadway (274-9580). Invitational group show, with works by Allain, Derrickson, Hughes, Rizzo, Schofield, Robertson, others; through 6/16.

CONDESO LAWLER—76 Greene St. (219-1283). Invitational group show with works by Furbeck, Maltz, Lo Monaco, Pearson; through 6/29.

COOPER—155 Wooster St. (674-0766). "Sculpture from the 70s," with works by Andre, Benglis, Chamberlain, Di Suvero, Flavin, Judd, LeWitt, Shapiro; through 6/28.

COOPER—149 Wooster St. (674-0766). "A Bestiary" with text by Bradford Morrow, and prints by Amenoff, Brown, Chase, Hashey, Hurson, Phelan, Storey, Stuart, Winkfield, others; through 6/28.

COWLES—420 W. Broadway (925-3500). Works by eight Soviet artists, including Chuikov, Faibosovitch, Kabakov, Kopystiansky, others; 6/29.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Boltanski, LeWitt, Sicilia; through 6/29.

DORSKY—578 Broadway (966-6170). Prints by Christo, Johnson, Katz, Morris, Rauschenberg, Rivers, Rosenquist, Ruscha, Warhol; through 6/29.

GIBSON—568 Broadway (925-1192). "Eurocard," with works by Armleder, Bijl, Bosslet, Katase, Lavier, Leccia, Mosset, Robbe, Staehle; through 6/29.

HALLER—415 W. Broadway (219-2500). Paintings and sculpture by Benaim, Girardoni, Rankin, Rawls, Streeter; through 6/15.

HEARN—39 Wooster St. (941-7055). Works by Scher, Faust, "J. St. Bernard"; through 6/29.

HELANDER—415 W. Broadway (966-9797). Works on the theme of the pool, by Hockney, Bartlett, Rauschenberg, Heffernan, Mitrotti, Thompson, Turkle, Zalopany; through 8/3.

HOFFMAN—429 W. Broadway (966-6676). Black and white drawings, paintings, prints, and sculptures, by Averbuch, Brady, Buchwald, Ferrer, Gonzalez, Harris, Plagens, Richards, Sullivan, others; 6/7–9/3.

KATZEN—475 Broome St. (966-4469). Works by Arat, Charles, Fishman, Felderman, Salazar, Trombetta; through 6/23.

LEE—588 Broadway (966-2676). Works that respond to the urban environment, in various media, by Biemann, Bourodimos, Cheang, Combs, Dikeou, Gran Fury, Kalpakjian, Phillips, Wojnarowicz; through 6/29.

LENNON, WEINBERG—580 Broadway (941-0012). Recent small-scale works by Connelly, Felber, Fishman, Goldberg, Lucien, Murphy, Palazzolo; through 6/21.

LOUVER—130 Prince St. (925-9205). Works by Clemente, Dorner, Iglesias, Mol, Sarmento; 6/1–7/3.

MARCUS—578 Broadway (226-3200). Works by Davies, Fraser, Powley, Tomney; 6/6–7/3.

PACE—142 Greene St. (421-3292). Works by Baselitz, Close, Dine, Flanagan, Morley, Oldenburg, Samaras, Schnabel; through 9/14.

RUBENSTEIN—130 Prince St. (431-4221). "The Thing," with works by Arp, Bourgeois, Cemin, Dove, Dunham, Lasker, Ostendarp, conceived by Vik Muniz; through 7/25.

SERMAS—19 Greene St. (431-5743). "Geometric/Architectonic," with paintings and drawings by Brody, Giuffrida, Stone, Svenningsen, Thompson; 6/5–26.

SHAPOLSKY—99 Spring St. (334-9755). Works by Jagger, Nonn, Mackiewicz; through 7/15.

SONNABEND—420 W. Broadway (966-6160). Recent works by Bickerton, Winters, Zorio; through 7/30.

STAEMPFLI—415 W. Broadway (941-7100). Monotypes by Bukovnik, Kaish, Magee, Weber; through 6/28.

STUX MODERN—155 Spring St. (219-0010). Works by Russian avant-garde artists, including Annenkov, Chasnik, Goncharova, Kliun, Lissitzsky, Puni, Tatlin; through 6/19.

TOLL—146 Greene St. (431-1788). "Sweet Dreams," with works by artists who incorporate stuffed animals in their works as surrogates or metaphors for something else, including Dion, Gianakos, Messeger, Palestine, Phelan, Wegman; 6/8–29.

WEISS—68 Laight St. (925-7313), Sat. 1–6. "Honour the Land," with works by Ambrico, Cronbach, Grajales, Graupe-Pillard, Handorff, Tobias, Vaux, others; 6/8–7/20.

Other

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Luis Caballero *Drawings,* General Idea *AIDS (Reinhardt),* Hope Sandrow *Response (mounted)*"; 6/4–7/12.

ILLUSTRATION—330 E. 11th St. (979-1014). Works that explore erotic themes, by Drawson, Kunz, Fraser, Guarnaccia, Russo, Weisbecker, others; through 6/23.

JAMAICA ARTS CENTER—161–04 Jamaica Ave., Jamaica, N.Y. (360-2726). "Discoveries VI: The City's Underknown Older Artists"; through 6/29.

METLIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. "Project Rembrandt 1991–1992: Against the Odds," with works by Barron, DeWitt, Finch, Lewis, Newman, Wexler, others; through 7/13.

PAINEWEBBER—1285 Ave. of the Americas (713-2162), Mon.–Fri. 6–8. "Taking Shape: Art from The Studio in a School"; through 9/6.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "New Ends," with works by Bero, Cook, Davis, Iwata, Livingstone, Sinclair, Wilson, others; through 6/16.

WHITE COLUMNS—154 Christopher St. (924-4212). "Deep End," a new installation by Fred Tomaselli; "Inventory," an Artist's Book published by White Columns; "Lost and Found Painting," with works by Buckbee, Josephs, Lundsaher, Trager, Wanklyn; "White Room Program," with works by Conley, Duyck, Timpson; through 6/30.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

BRUCE BENNETT—Photographs of people in Indiantown, Florida, and Appalachia; through 6/14. Camera Club of New York, 853 Broadway (260-7077).

JAMES CASEBERE—New photographs and lightboxes; through 7/6. Klein, 594 Broadway (431-1980).

EILEEN COWIN—Photographs that explore psychologically-charged personal relationships; through 6/15. Baum, 588 Broadway (219-9854).

DANZIGER—415 W. Broadway (226-0056). "A Photography Show for Children," with works by Erwitt, Ritts, NASA, Mann; 6/11–7/31.

JOHN FLATTAU—Black-and-white photographs taken in Europe, primarily in Paris, over the past six years, of interiors, nudes, and still life; through 6/29. Witkin, 415 W. Broadway (925-5510).

DEBORAH FREEMAN—Recent black and white photographs that explore appearance and reality; 6/6–7/12. Athena, 38 E. 57th St. (832-0724).

SALLY GALL/DIANE ARBUS—Dreamlike black-and-white photographs of landscapes in New Hampshire/Classic images printed by Neil Selkirk. Through 6/15. Lieberman & Saul, 155 Spring St. (431-0747).

CRAIGIE HORSFIELD—Photographs taken over the past decade in London and Poland, of portraits, nudes, interiors, and architectural details; through 6/21. Gladstone, 99 Greene St. (431-3334).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 6/9: "An Uncertain Grace: The Photographs of Sebastiao Salgado."

LAURIE LAMBRECHT—Color portraits of artists—Larry Rivers, Lynda Benglis, Eric Fischl, Donald Sultan, and others—taken in the Hamptons, and still lifes; 6/6–7/25. Plumb, 81 Greene St. (219-2007).

LORENCE-MONK—568–78 Broadway (431-3555). Photographs by Brian Weil and Berenice Abbott; "In a Dream Portfolio: Photographers + Friends United Against AIDS"; through 6/29.

SALLY MANN/STEPHEN SHAMES—Large-format black and white portraits of children/Documentary photographs of children living in poverty. Through 6/29. Aperture, 20 E. 23rd St. (505-5555).

MILLER—41 E. 57th St. (980-5454). "In a Dream Portfolio: Photographers + Friends United Against AIDS"; through 6/29.

NIKON—620 Fifth Ave. (353-3110). Photographs from *Life* magazine taken between 1978–1991; through 6/22.

OLIVIA PARKER—Large-scale photographs of chromosomes, circuit boards, metal piping, portrait busts, tin toys, shells, prisms, and bits of pottery; through 6/30. Sikkema, 155 Spring St. (941-6210).

SETON SMITH—Recent large-scale Cibachrome prints of images from nature; through 6/22. Cugliani, 508 Greenwich St. (925-8792).

THOMAS TULIS—Color photographs taken at night using flood lights to illuminate various objects or forms in the landscape, such as high tension towers, railroad tracks, and abandoned cars; through 6/28. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOEL-PETER WITKIN—Recent photographs, drawings, and photographs treated with encaustics; through 6/29. Pace/MacGill, 32 E. 57th St. (759-7999).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (254-6468). 6/5–8 at 8: LaMaMa E.T.C. and The Shaliko Company present dramatic and musical meditations on the Gulf War to benefit the War Resisters' League and Oxfam, with Phoebe Legere, Vanessa Redgrave, Guillermo Gomez-Pena, others. $12–$20.

P.S. 122—150 First Ave. (477-5288). 6/6–8 at 9:30: James Godwin in "Kludge." $10. 6/7 and 6/8 at 8: Avant-Garde-Arama Busts Out, hosted by Salley May and the June Bugs, Laurie Weeks, and Almon Grimsted. $10.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St. (368-5900), Tue.–Sun. 1–4. Works by newly elected members and art/architecture award recipients, including Agostini, Ando, Arneson, Barnes, Close, Graves, Machado and Silvetti, Maravell, Osver, Peterdi, Smith, Wiley, Wilson; through 6/9.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free (Tue. 5–8, $2.20 adults, $1 students and seniors). Through 8/4: "Explorations II: The New Furniture."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection.

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ART

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria, N.Y. (718-784-4520). Tue.–Fri. 12–4, Sat. and Sun. 12–6. $5; seniors $4; children and students $2.50. Through 9/15: "Shigeki Kubota: Video Sculpture."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 7/28: "The Story of a Painting: The Korean Buddhist Treasure from the Mary and Jackson Burke Foundation."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 6/23: "The Third Emerging Biennial: The Third Dimension and Beyond." Through 8/4: "The Nearest Edge of the World: Art and Cuba Now."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 6/16: "Grand Lobby Installation: Leon Golub."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Wed.–Sun. 12–5. $2.50; children under 12 $1; free Wed. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 8/18: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Lawrence Weiner: Displacement." Through 6/21:"Works by Maria Nordman." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.-Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 8/2: "Capital City: New York After the Revolution." Through 8/2: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection." Through 8/2: "George Washington at Fraunces Tavern."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 7/7: "From Pontormo to Seurat: Drawings Recently Acquired by the Art Institute of Chicago."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 6/28: "Photographs by Arnold Eagle." Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 6/30: "Five Years of 19th-Century Acquisitions." Through 6/16: "Eugene Delacroix (1798–1863): Paintings, Drawings, and Prints from North American Collections." Through 6/23: "Musical Instruments by Ken Butler." Through 8/18: "The Sculpture of Indonesia." Through 8/18: "The Perfect Page: The Art of Embellishment in Islamic Book Design." Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." 6/11–9/1: "The Art of Paul Manship." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 8/4: "Mozart: Prodigy of Nature." Through 8/4: "18th-Century Venetian Drawings from The Morgan Library." Through 8/4: "The Star-Spangled Banner: From Shakespeare to Stravinsky."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 6/9: "The Quilt Encyclopedia." Through 6/16: "Access to Art: All Creatures Great and Small."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 8/4: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 8/13: "Seven Master Printmakers: Innovations in the 1980s." Through 7/16: "Mean Streets: American Photographs from the Collection, 1940s–1980s." Through 7/16: "The Surrealist Drawing: A Selection from the Collection." Through 7/23: "Four German Printmakers: Max Klinger, Lovis Corinth, Christian Rohlfs, and Otto Dix." Through 7/23: "Malelade by Georg Baselitz." Through 8/13: "The Gardens and Parks of Roberto Burle Marx." Through 9/2: "Ad Reinhardt."

MUSEUM OF STATEN ISLAND—75 Stuyvesant Place, Staten Island, N.Y. (727-1135). Mon.–Sat. 9 a.m.–5, Sun. 1–5. $2.50; students and seniors $1.50. Through 9/2: "Black Photographers: 1840–1940." Through 4/28: "20th-Century Prints: The Lithographs of Cecil C. Bell." Through 8/11: "Brass Candlesticks from the Collection of George Way." Through 9/8: "Works from the Loeffler Family."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930." Through 10/27: "The Committed Eye: Alexander Alland's Photography."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.–Fri. 10 a.m.–4:30., Sat.–Sun. 1–5. Free. Through 7/7: "In Sharp Focus: Hyper Realism."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 8/18: "Embodying Faith." Through 8/18: "Pintura/Representacio: Broadway Installation by Perejaume." Through 8/18: "Eclipse of the Earth: Installation by Kazuo Katase." Through 8/18: "Africa Explores: 20th-Century African Art."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 9/23: "Markers of Change: Documents of American History." Through 8/4: "The Taste of Andrew Carnegie." Through 8/4: "Judicial Court System."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 6/22: "Eighty from the Eighties: A Decade of Fine Printing." Through 8/24: "Kingdoms of Land, Sea, and Sky: 400 Years of Animal Illustration." Through 6/29: "New York: American Historical Prints." Through 6/29: "New York: Reginald Marsh." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 8/31: "Mozart's World: The Images of His Times."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 6/9: "New York Diary: Almost 25 Different Things"; "Out of Site: Part II"; "Auditorium: Paul Panhuysen"; "Warren Neidich: Private America."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 6/30: "Berenice Abbott's Changing New York." Through 6/30: "John Bowman: Shoreham and Other Paintings." Through 7/7: "Interrelations & Migration: Contemporary Sculpture from Germany."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 8/11: "Memory and Metaphor: The Art of Romare Bearden."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager; through 10/27.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. Through 6/23: "Group Material's AIDS Timeline." Through 6/16: "1991 Biennial Exhibition." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 8/17: "Steppin' Out: New York Nightlife, 1900–1945." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 6/7: " SITEseeing: Travel and Tourism in Contemporary Art."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/5 and 6/6 at 10 a.m. and 2: "Ancient, Foreign, and United States Coins and Important World Banknotes from the Archives of the American Banknote Company." On view from 6/1. 6/8 at 10 a.m. and 2: "Important 20th-Century Decorative Arts, Including Works by the Tiffany Studios, and American Arts & Crafts, and Architectural Designs and Commissions." On view from 6/1. 6/11 at 10 a.m. and 2: "Important Jewels." On view from 6/8.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 6/6 at 10 a.m. and 2: "Art Nouveau/Deco and Arts & Crafts." On view from 6/1. 6/11 at 10 a.m. and 2: "English & Continental Furniture, Decorations, Porcelain, Paintings, and Oriental Works of Art." On view from 6/1.

DOYLE—175 E. 87th St. (427-2730). 6/5 at 10 a.m.: "Belle Epoque, 19th & 20th-Century Decorative Arts." On view from 6/1.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 6/5 at 10:15 a.m.: "Russian Works of Art & Objects of Vertu." On view from 6/1. 6/6 at 10:15 a.m. and 2: "Arcade Furniture and Decorations." On view from 6/1. 6/7 at 10:15 a.m. and 2: "Sporting Paintings." On view from 6/1. 6/10 at 10:15 a.m. and 2 and 6/11 at 10:15 a.m.: "Arcade Auctions: Jewelry." On view from 6/6.

SWANN—104 E. 25th St. (254-4710). 6/6 at 1: "Works of Art on Paper." On view from 6/1.

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City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, June 5

MICHAEL DASH, baritone, with pianist Paul Suits. Works by Chris DeBlasio (world premiere), Edward Barnes (N.Y. premiere), Mozart, Verdi, Beethoven, Brahms. Weill Recital Hall at 8. $10.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—The Anita Shapolsky Gallery, 99 Spring St. (517-3550), at 8. $7. Tonight: "Breadth of Breath"—the AFMM Wind Quintet. Works by Lukas Foss, Heinz Holliger, Louis Ballard, Harold Seletsky, Joel Mandelbaum.

DOWNTOWN GIRLS CHORUS, Christa Patton conductor. Twelve-member ensemble of girls ages 6–10. Music from Hungary and Elizabethan England; Early American music. Greenwich House Music School, 46 Barrow St. (242-4770), at 7. Free.

MIDTOWN JAZZ AT MIDDAY—Pianist/vocalist Valerie Kapers, bassist John Robinson. St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $3.

RAY-BAN JAZZFEST—South Street Seaport, Pier 16, South and Front Sts. (741-8936), at 5:30. Free. Today: The Roy Hargrove Quintet.

SHIMANE NEW YORK CULTURAL FESTIVAL—See "Other Events," page 98.

SOUNDS AT ST. PAUL'S—John Isley Quartet. Jazz. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 5:30. $2.

VALERIE QUINLAN, violinist, with pianist Polina Vyshko. Lincoln Center Library at 4. Free.

JEAN-PIERRE ANTAKI, classical guitarist. Pyramid Art Gallery, 568 Broadway (245-4000), at 6:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Violinist Si Quing Lu, pianist Karen Edelman. Works by Mozart, Kreisler, Sarasate. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

Thursday, June 6

BERLIN PHILHARMONIC, Bernard Haitink conductor. Haydn's Symphony No. 95, Bruckner's Symphony No. 9. Carnegie Hall at 8. $15–$110.

NEW YORK PHILHARMONIC, Andre Previn conductor. Berlioz's Overture, *Le Corsair;* Dutilleux's Symphony No. 2; Brahms's Symphony No. 4. Avery Fisher Hall at 8. $10–$43.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—See 6/5. Tonight: "Single Edge Virtuosity"—Robert Dick, Pete Rose, Andrew Bolotowsky. Works by Dick, Rose, Jimi Hendrix, John Coltrane, others.

SHIMANE NEW YORK CULTURAL FESTIVAL—See "Other Events," page 98.

BOSENDORFER CHAMBER MUSIC BENEFIT SERIES—Haydn's Piano Trio in D, Schubert's Piano Trio in B-Flat, Op. 99; songs by Lee Hoilby. Bosendorfer Center, 406 E. 79th St. (472-9799), at 8. $35.

SCOTT KLUKSDAHL, cellist/**SYLVIA KAHAN,** pianist. Works by Copland, Ben Weber. Ann Goodman Concert Hall, 129 W. 67th St. (362-8060), at 8. Free.

RAY-BAN JAZZFEST—See 6/5. Today: "Jazzfest All-Stars"—Jimmy Heath, Clifford Jordan, Grady Tate, Peter Bernstein, Larry Goldings.

TAHANTINSUYO—Music of the Andes. Pan pipes, cane flutes, drums, vocals. St. Mark's Park, 10th St. and Second Ave. (777-3240), at 12:30. Free.

MALAGUENO DUO, piano and guitar; with soprano Ruth Cunningham. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at noon. Free.

PEGASUS WOODWIND QUARTET—Lincoln Center Library at 4. Free.

GRASSI DUO—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

BARGEMUSIC—Violinist Stephanie Chase, pianist Eduardus Halim, cellist to be announced. Works by Beethoven, Liszt, Mendelssohn. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, June 7

BERLIN PHILHARMONIC, Bernard Haitink conductor. Mahler's Symphony No. 6. Carnegie Hall at 8. $15–$110.

NEW YORK PHILHARMONIC—See 6/6. Today at 2.

CONCORDIA, Marin Alsop conductor; vocalists Judy Kaye, William Sharp. Tribute to Leonard Bernstein; music by Bernstein includes *Trouble in Tahiti* and selections from *Fancy Free* and *On the Town.* Alice Tully Hall at 8. $15–$25. Benefit for the orchestra; including reception, $200 (967-1290).

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; the Eroica Brass. Bach/Glasel's *Contrapunctus* No. 9; Ewald's Quintet No. 2; McKinley's *Jubilee Concerto,* for Brass Quintet and Orchestra (U.S. premiere). Symphony Space at 8. $9.

YOU'LL SEE!—Original New York jazz, with vocalist. Weill Recital Hall at 8. $10–$15.

MANHATTAN MARIMBA QUARTET—Guest composer/performer Michael Pugliese. World premieres by Pugliese, Fergus Kelly, Emanuel dimas de Melo Pimenta; also works by Nils Vigeland, Pauline Oliveros. The Kitchen, 512 W. 19th St. (718-387-3502), at 8:30. $10.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—See 6/5. Tonight: "Double-Reed Riches"—Reinhard/Cano and Sullivan. Music for bassoon and oboe by Reinhard, Dinescu, Mayumi, Sullivan, Harley, others.

JAZZ AT THE CENTER—Annual spring series. Henry Street Settlement Louis Abrons Arts Center, 466 Grand St. (598-0400). Tonight at 7: the Neo-Bass Ensemble, a quintet. $10.

CAECILIAN CHAMBER ENSEMBLE, Gerardo Levy director. Beethoven, Telemann, Strauss. Bloomingdale House of Music, 323 W. 108th St., at 8:30. $5.

RAY-BAN JAZZFEST—See 6/5. Today: "The Next Generation." New School Jazz Ensemble, with John Hicks.

JOYCE ERICKSON, soprano. Lincoln Center Library at 4. Free.

BARGEMUSIC—See 6/6. Tonight: $18.

Saturday, June 8

BERLIN PHILHARMONIC, Bernard Haitink conductor. Overture to Mozart's *The Marriage of Figaro;* Mozart's Symphony No. 35, "Haffner"; Brahms's Symphony No. 2. Carnegie Hall at 8. $15–$110.

NEW YORK PHILHARMONIC—See 6/6.

ROYAL NEW YORK DOO-WOP SHOW—Johnny Maestro & The Brooklyn Bridge, The Spaniels, Yesterday's Today, others. Radio City Music Hall at 8. $21.50, $25.

DAVID BYRNE—With Orchestra of St. Luke's, New York Voices. Music by Byrne, John Cale, Glenn Branca. Town Hall at 8. $30.

VOICES OF HOPE, fourteen-voice a capella choral group. Handel, Randall Thompson; traditional spirituals, modern gospel. Alice Tully Hall at 3. $20.

BARBARA SCHARDT-LOTTERO, soprano, with pianist Bo Viestrup. Puccini, Herbert, Foster, Humperdinck, Verdi, others. Weill Recital Hall at 2. $12.50.

CANTICUM NOVUM SINGERS, Harold Rosenbaum conductor. *Missa La Sol Fa Re Mi,* and chansons, frottolas by Josquin Des Prez. St. Peter's Church, 54th St. and Lexington Ave. (914-763-3453), at 8. $12.

IMPROVISATIONS FESTIVAL—"A World of Percussion": Don Cherry, Glen Velez, Zakir Hussain, Foday Musa Suso, others. Symphony Space at 8. $15.

MUSIC FROM INDIA—Steve Gorn, Kinnar Kumar Seen. Islamic Galleries, Metropolitan Museum, Fifth Ave. and 82nd St., at 6. Free with museum admission.

GREENWICH VILLAGE FESTIVAL OF STRING MUSIC—String ensembles, with violinist Nai-Yuan Hu. Pachelbel, Vivaldi, Bach, Mozart, Handel. Greenwich House, 27 Barrow St. (242-4770), at 3. $10.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—See 6/5. Tonight: "Vocal Chords"—Clementi, Gallagher, Hess, Rose, Rothrock, Smialek, Reinhard. Music of Partch, Thorn, Gallagher, Gaa.

DAVID FIRST, composer-guitarist/**WILLIAM HOOKER,** jazz percussionist-composer, with group. La MaMa La Galleria, 6 E. 1st St. (505-2476), at 8. Donation.

RAY-BAN JAZZFEST—See 6/5. Today; Toshiko Akiyoshi Big Band, with Jon Faddis. "Big Band Blow-out."

BIG BAND CONCERT—The Stuyvesant High School Band. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

GAIL KNIPPER, clarinetist. Lincoln Center Library at 2:30. Free.

SCHANZER/SPEACH DUO—Composer/guitarist Jeffrey Schanzer, composer/pianist Bernadette Speach, with composer Joseph Jarman on woodwinds. Premieres by Jarman, Speach; other works. The Parlour, 129 S. Oxford St., Brooklyn (718-972-3085), at 8. $5.

"NEW TRADITIONS IN EAST ASIAN BAR BANDS," by John Zorn. With Wayne Horvitz, Fred Frith, Bill Frisell, Joey Baron; music and film. American Museum of the Moving Image, 35th Ave. at 36th St., Astoria (718-784-4520), at 3 and 7. $16.

MUSIC & DANCE

JAZZ CONCERT—Joseph Tranchina and Natural Wood; Steve Pouchie's Latin Jazz Ensemble. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx, at 8. $10.

TED LINDLAND, folksinger/historian, with a words-and-music portrait of Woody Guthrie. Brooklyn Historical Society, 128 Pierrepont St. (718-624-0890), at 2. $2.50, children $1.

Sunday, June 9

COLE PORTER'S 100th-BIRTHDAY CELEBRATION—With the Cole Porter Orchestra, Donald Pippin conductor. Performers include Michael Feinstein, June Havoc, Celeste Holm, Marilyn Horne, Maureen McGovern, Juliet Prowse, Bobby Short, and the Yale Whiffenpoofs. Carnegie Hall at 7:30. $20–$100. Gala tickets, $500–$1,000 (call 889-2244).

THE DAVIDSBUNDLER, chamber ensemble. All-Schumann program: *Waldscenen,* "Dans la foret," Op. 82; Sonata in f-sharp, Op. 11; *Carnaval,* Op. 9. Alice Tully Hall at 8. $15, $20.

A CONCERT OF LATVIAN OPERA—Soloists of the Latvian National Opera: soprano Solveiga Raja, tenor Ingus Petersons, bass-baritone Pauls Berkolds. With the Bronx Arts Ensemble Orchestra, Andrejs Jansons conductor; Latvian State Radio Choir; New York Latvian Concert Choir. Alice Tully Hall at 2:30. $15–$25.

ROTTENBERG CHORALE—"A Celebration of Jewish Song." New klezmer works; music by Elayne Robinson Grossman, Kurt Weill, Martin Kalmanoff, Salomone Rossi. Merkin Concert Hall at 7. $12.

CHINESE MUSIC ENSEMBLE OF NEW YORK, Martin Sze guest conductor. Merkin Concert Hall at 3. $10.

DAVID BYRNE—See 6/8.

LYRICS AND LYRICISTS—"The Music of Richard Rodgers." Artistic director Maurice Levine. 92nd St. Y at 2:30 and 8. Sold out.

CITY LORE '91—A full day of eclectic ethnic music, from Haitian *vodoun* to gospel jazz; klezmer old and new; salsa and Cuban *son.* Rumsey Playfield, Central Park, 72nd Street near Fifth Ave., 1–8. Free.

LOREN SCHOENBERG'S BIG BAND—Music by Cole Porter and Billy Strayhorn. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $10.

NANCY BANKS ORCHESTRA—The vocalist performs with a 20-piece jazz ensemble. Central Presbyterian Church, Park Ave. and 64th St. (722-8223), at 4. $10.

VINEYARD VINTAGE JAZZ ENSEMBLE—"Playing Jazz in New York City." Trumpeter Richard D. Sudhalter leads the group and a discussion afterwards. The Jewish Museum at the New-York Historical Society, CPW and 77th St., at 2. $8.

ROSALIND REES, soprano/**LEO SMIT,** pianist. All-American program. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 2. Free.

JAZZ AT ST. PETER'S—Jazz vespers, with the Rolando Briceno Quintet. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 5. Free.

PATRICK DILLERY, flutist/**MELISET ABREU,** guitarist. Works by Bach, Bartok, Piazzola. Immanuel Lutheran Church, Lexington Ave. and 88th St., at 4. $6.

JAMES R. LAWSON, carilloneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

"NEW TRADITIONS IN EAST ASIAN BAR BANDS"—See 6/8. Today at 3.

BARGEMUSIC—See 6/6. Today at 4. $18.

PAN 'N JAZZ JAM—With Afro-Cuban/reggae/salsa artist Andy Narell, and the Fonclaire Steel Orchestra. BAM Opera House, 651 Fulton St., Brooklyn (718-636-4129), at 3. $10–$24.

BRONX SYMPHONY ORCHESTRA, Michael Spierman conductor; soprano Gurcell Henry, pianist Teresa Frank. All-Mozart program. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211), at 3. Free; tickets required.

Monday, June 10

CONTEMPORARY MUSIC ENSEMBLE OF RAI TURIN (U.S. debut), Giampiero Taverna conductor; soprano Gabriella Munari. "New Music From Italy," with many N.Y. premieres. Merkin Concert Hall at 8:30. $15.

STEPHEN KUJAWA, violinist, with pianist Akira Eguchi. Works by Kreisler, Beethoven, Mozart, Stephanie Jakos. Weill Recital Hall at 8. $8.

LYRICS AND LYRICISTS—See 6/9. Today at 2 ($30) and 8 (sold out).

WEST VILLAGE CHORALE "SUMMER SING"—Garyth Nair conducts and audience members perform Orff's *Carmina Burana.* St. Luke's in the Fields, 487 Hudson St. (near Christopher; 718-499-6313), at 7:30. $7.

JOE LOVANO AND GEORGE GARZONE, saxophonists. With bass and drums. Mannes College, 150 W. 85th St. (580-0210), at 8. $5.

NEW YORK POPS, Skitch Henderson conductor. With fireworks. South Street Seaport, South and Front Sts. (732-7678), at 8. Free.

TERESA FRENK, pianist. Bach, Mozart, Chopin. Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

THIRD STREET SETTLEMENT MUSIC SCHOOL STUDENTS—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, June 11

LUCIANO PAVAROTTI, tenor; with the Metropolitan Opera Orchestra and Chorus, James Levine conductor. See "Opera," below.

NEW YORK PHILHARMONIC—See 6/6. Tonight at 7:30.

JULIO IGLESIAS, pop vocalist. Radio City Music Hall, 6/11–15 at 8. $25–$35.

CONTEMPORARY MUSIC ENSEMBLE OF RAI TURIN—See 6/10.

THE BERMUDA QUADRANGLE, folk group. Old-time ballads, gospel songs, sea chanties. Abigail Adams Smith Museum, 421 E. 61st St. (838-6878), at 7. $7.

MARINA PICCININI, flutist. Mozart, Prokofiev, Borne. Damrosch Park at Lincoln Center, at 7. Free.

DONNA DEASE, mezzo-soprano/**JOHN B. O'BRIEN,** pianist. Handel, Schumann, Satie. Trinity Church, Broadway and Wall St. (602-0768), at 1. Free.

JAN LEDER BAND—Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at noon. Free.

OPERA

MET IN THE PARKS—Metropolitan Opera Orchestra and Chorus, James Levine conductor; tenor Luciano Pavarotti. All-Verdi concert celebrating the 25th anniversary of free Met concerts. Music includes *The Hymn of the Nations* and excerpts from *Macbeth, Rigoletto, Nabucco,* the *Requiem.* Great Lawn, Central Park (south of the Metropolitan Museum). 6/11 at 8:30. Free. (Rain date, 6/13 at 6). 6/12 at 8: Mozart's *Don Giovanni.* See next week's issue for other Met in the Parks performances.

DIDO AND AENEAS, by Purcell. Semi-staged performance by the New York Vocal Spectrum, Leo Warbington director. With Gail Limansky; Mark Bleeke, 6/8; Kevin Daes, 6/15; Gail Blache-Gill, and Katherine Weld. St. Michael's Church, Amsterdam Ave. and 99th St. 6/8, 15 at 8. $10.

NORMA, by Bellini. The Regina Opera Company. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 6/8 at 8; 6/9 at 4. $10.

LOS CLAVELES, a zarzuela by Jose Serrano. Thalia Spanish Theater, 41-17 Greenpoint Ave., Sunnyside, Queens (718-729-3880). Through 6/30: Sat. at 8, Sun. at 4. $13.

DANCE

American Ballet Theatre

METROPOLITAN OPERA HOUSE—Through 6/22. Tickets, $12–$90. 6/3 at 8: *Raymonda* (Act III); *Fall River Legend; Brief Fling.* 6/4, 6, 7 at 8; 6/5, 8 at 2 and 8: *Giselle.* 6/10 at 8: *Birthday Offering; Swan Lake,* Act II; *Sinfonietta.* 6/11 at 8: *Concerto, Swan Lake,* Act II; *Brief Fling.*

New York City Ballet

NEW YORK STATE THEATER—Through 6/30. Tickets, $7–$50. 6/4 at 8: *Apollo; Concertino; Le Tombeau de Couperin; I'm Old-Fashioned.* 6/5 at 8: *Watermill; Who Cares?* 6/6 at 8: *Souvenir de Florence; Valse-Fantaisie; Apollo; The Concert.* 6/7 at 8: *Scotch Symphony; Ecstatic Orange; The Concert.* 6/8 at 2: *Souvenir de Florence; Four Gnossiennes; Allegro Brillante; I'm Old-Fashioned.* 6/8 at 8: *Water Mill;* a pas de deux; *Western Symphony.* 6/9 at 1: *Watermill; Who Cares?* 6/9 at 7: *Apollo; Le Tombeau de Couperin; Valse-Fantaisie; The Concert.* 6/11 at 8: *Scotch Symphony; Ecstatic Orange; In G Major.*

Dance Theatre of Harlem

AARON DAVIS HALL—6/7–23. Tickets, $20, $25. "Harlem Homecoming '91." 6/7 at 8; 6/8 at 2; 6/9 at 3: *Tones,* by Arthur Mitchell; *Ginastera,* by Billy Wilson (N.Y. premiere); *Firebird,* by John Taras. City College, 134th St. and Convent Ave. (650-7100).

Jose Greco Company

JOYCE THEATER—Through 6/9. Tickets, $25. Company of 15 dancers, singers, and musicians, with a program of flamenco, folk, and classical Spanish dance, including new pieces. 6/4–7 at 8; 6/8 at 2 and 8; 6/9 at 2.

Other

BALI: CAK! & LEGONG—40 Balinese dancers and gamelan orchestra. WFC Plaza, Liberty and Vesey Sts., Hudson River and West St. 6/11–12 at 8:30. Free. (Rain date, 6/13.)

BIFOCAL—"Visions From One and the Other"; five dances by Kathie Gatto and a performance piece by Ana Vega. Merce Cunningham Studio, 55 Bethune St. (718-462-5073). 6/8–9 at 8; 6/10 at 9. $10.

BROOKLYN DANCE CONSORTIUM—As part of "Welcome Back to Brooklyn Day," performances by Kairaba West African Dance Co., Young Soon Kim Dance Co./White Wave Rising. Grand Army Plaza. Also street dances by other companies. 6/9, noon–5. Free.

COMPAGNIE PHILIPPE SAIRE—The Swiss company in the North American premiere of *Ah! Finir . . . ;* music by Martin Chabloz. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 6/8–9 at 8. $12.

DANCE JUNE LEWIS AND COMPANY—Four works, including a premiere. Gershwin Theater, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 6/8 at 8. $10.

ESPACE RHYTHMIQUE—N.Y. debut of the Italian-Venezuelan company, in Belkis Rodriguez's *Theseus and the Minotaurus.* OFFestival, John Houseman Theater Studio, 450 W. 42nd St. (307-6000). 6/4–8 at 8. $15.

KATHAK DANCE OF NORTH INDIA—Pandit Birju Maharaj Troupe, with Zakir Hussain. Symphony Space. 6/9 at 3. $15.

LORI BELILOVE AND COMPANY—"The Art of Isadora Duncan," with the company of 11. Duncan's dances include *The Many Faces of Love* and *The Blue Danube;* also a new work by Belilove. Good Shepherd–Faith Presbyterian Church, 152 W. 66th St. (691-5040). 6/5–8 at 8. $15.

MIN TANAKA—The Butoh-improvisational dancer. 6/6–9 at 4:30: P.S. 1, 46-01 21st St., L.I. City, in and around the exhibit "Out of Site" (718-784-2084). Free. Also 6/9–10 at 8:30: Movement Research, 179 Varick St. (691-5788). $10.

NATIONAL DANCE INSTITUTE—15th-anniversary "Event of the Year" by Jacques d'Amboise and his schoolchildren performers. BAM Majestic Theater (212-226-0083). 6/3 at 7:30: Benefit Gala. $150–$500.

PONGSAN MASKED DANCE-DRAMA OF KOREA—One of the oldest performing arts of Korea. The Asia Society, Park Ave. and 70th St. (517-2742). 6/8 at 8; 6/9 at 2 and 8. $20.

RICHARD BULL DANCE THEATRE—Improvisation program. Warren Street Performance Loft, 46 Warren St. (732-3149). 6/6–8 at 8. $10.

RITHA DEVI—Classical Indian dance. Open Eye, 270 W. 89th St. (988-7697). 6/8 at 7:30. $6.

SAM COSTA & DANCERS—N.Y. debut of the New England company. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 6/5–8 at 8. $12.

SETTLEMENT HOUSE DANCES—Dogs in Space series. Works of Claire Henry, Scott deLahunta/Felice Wolfzahn, Barbara Mahler, Anne Lall. University Settlement House, 184 Eldridge St. at Rivington St. (721-1806). 6/6–9 at 8. $8.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E) AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–5. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala *marinera, parrillade de marisco,* lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate P Sun.–Thu. 5–midnight. **(I–M) AE, DC, MC, V.**

CAFE ESPANOL—63 Carmine St. (675-3312). Casual. Spanish/Mexican. Spcls: chicken ajillo, beef sauter, tapas. Res. sug. L and D daily noon–midnight. **(I–M) AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I) AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E) AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E) AE, CB, DC, MC, V.**

L'AUBERGE DU MIDI—310 W. 4th St., bet. Bank and W. 12th Sts. (242-4705). Casual. French-Provencal. Spcls: escargot au pistou, thon saute a sa barigoule, fondue de gigot d'agneau aux aubergines, bouillabaisse Vieux-Port. Res. sug. Br Sun. noon–4. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11:30. Wine bar nightly till 2 a.m. Private parties for 10–40. **(M) AE, CB, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I) AE, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L Tue.–Sun. noon–3. D Tue.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. Closed Mon. **(M)** **AE.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ASHFORD CAFE—600 Lexington Ave., at 52nd St. (421-6900). Casual. American. Spcls: seafood ravioli, champagne chicken, grilled salmon. Res. sug. L and D Mon.–Sat. 11 a.m.–9. Private parties for 100. Closed Sun. **(M)** **AE, DC.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M-E)** **AE, CB, DC.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with

marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.—Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)**
AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theater D 5:30–6:45. Private parties. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L and D. Closed Sun. **(M)**
AE, CB, DC.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)**
AE, CB, DC, MC, V.

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E). Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)**
AE, CB, DC, MC, V.

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M–E)**
AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)**
AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug.

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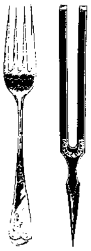

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SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BIG DADDY'S CAFE—25 W. 56th St. (246-2222). Casual. American-continental. Spcls: grilled salmon with honey mustard sauce, steamed vegetables with tamary-orange-ginger sauce, grilled chicken paillard with fresh herbs. Res. sug. Open L & D Mon.–Sat. 11 a.m.–11. Private parties for 6–260. Closed Sun. **(I-M)** **AE, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued chicken on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Free D parking. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage-smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnay sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M-E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. Free parking through 6/30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: smoked turkey club salad, Caesar salad, roast snapper with melted leek vinaigrette, angel hair pasta with baby shrimp and pancetta in a red wine roast-garlic cream. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–11:30. Private parties for 25–100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: paillard of yellowfin tuna with cilantro, scallions and fried ginger, Maryland crab cakes with lobster and chive sauces, grilled North Atlantic salmon with crispy skin, peppers and fava beans. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

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Boulder, Colorado 80322-4661

RESTAURANTS

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: Atlantic salmon with wild mushrooms, confit and grilled duck with bay-leaf and cider sauce, rack of lamb with herbed crust and gnocchi. Res. nec. L Wed. and Thu. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, manudo, moles. Res. nec. L Mon.–Sat. noon–3:30. Guitarists with buffet and a la carte Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BISTRO FRASCATI—347 E. 61st St. (644-8190). Casual. Roumanian. Spcls: Roumanian broilings, roast duck with stewed cabbage, Roumanian appetisers. Res. sug. D Mon.–Sat. 4–10:30, Sun. 3–9. Private parties for 80. **(M)** **AE.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: enchiladas, fajitas, burritos, tacos, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

KOO KOO'S BISTRO—1584 Second Ave., at 82nd St. (737-2322). Casual. French. Spcls: steak au poivre, boeuf bourguignonne, spinach ravioli with wild mushrooms. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to 11:30. Pre-theater D 5–7. Late menu Sun.–Thu. 11–1 a.m., Fri.–Sat. to 2 a.m. **(M)** **AE, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

OVO CAFE—1022 Third Ave., bet. 60th–61st Sts. (308-3775). Casual. Mediterranean. Spcls: couscous, whole wheat pizza, chicken a la Leila. Res. sug. Buffet L Mon.–Sat. 11 a.m.–4. Buffet Br Sun. 10 a.m.–4. D daily 4:30–11:30. Also **935 Broadway, at 22nd St.** (979-9795). **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., Bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: grilled tuna with three pepper sauces, warm salad of goat cheese and avocado, magret of duck with brandied berries. Res. sug. L and D daily noon–11. Pianist. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EMPIRE GRILL—44 W. 63rd St., in the Empire Hotel (262-2234). Casual. American-continental. Spcls: salmon medallion with lemon butter sauce, roast breast of chicken with cornbread stuffing and sausage stuffing, N.Y. strip steak. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. L Mon.–Fri. 11:30 a.m.–4. D daily 4–10. Supper menu 10–midnight. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: warm grilled breast of chicken on caesars salad, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

QUARTIERE—107-02 Queens Blvd., Forest Hills (718-520-8037). Casual. Northern Italian. Spcls: fresh pasta, brick-oven pizza, grilled salmon. Res. sug. L Mon.–Fri. noon–5, Sat.–Sun. 12:30 p.m.–1 a.m. D Mon.–Fri. 5–11:30. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, grilled shrimp with caramelized corn and charred tomatoes, grilled filet mignon with spring vegetables, foie gras and morel sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS, FAIRS, AND PARADES—Stumped? Help yourself to any of the following spring celebrations: **The St. Angela Hall Academy Street Fair** offers games, pony rides, face painting, raffles, and a flea market on 6/8, 10 a.m.–6. On Waverly Ave. between Willoughby and Dekalb Aves. in Brooklyn. Free (718-622-6919). . . .Go to Soho for the **Americas Festival** on 6/9, 11 a.m.–7. Sponsored by the Panel of Americans, this festival offers a sampling of arts, crafts, live entertainment, and demonstrations. On Sixth Ave. from Broome to Spring Sts. and along Spring St. from Sixth Ave. to Varick St. Free (989-6077). . . .Find great buys at the **Madison Avenue Baptist Church's Treasure Chest Sale** on 6/8, 11 a.m.–5, at 30 E. 31st St. between Park and Madison Aves. Old and new jewelry, books, clothes, crystal, and exercise equipment are up for grabs; there is a silent auction from noon to 2. Proceeds benefit the church's community programs. Free (685-1377). . . .**The Third Annual Rally for Riverside** happens 6/8–9 in Riverside Park, from 72nd to 150th Sts., 11 a.m.–5; free. The two-day event ends with **The Riverside Summer Cookout and Jazz Celebration,** at the 81st St. lawn, on 6/9, 5:30–8. $75, $35, $10; reserve. Call for more information (870-3070). . . .The Educational Alliance West, 21 E. 13th St., invites the community to learn about tradition at the **Synagogue Fair** on 6/9, 1–4. Free (463-8588). . . .Live music and entertainment at the**PS 87 Street Fair** on 6/8, 11 a.m.–5, on 77th St. between Amsterdam and Columbus Aves. Free (580-8941). . . .Join in the fun at the **Fifteenth Annual Lower East Side Jewish Festival** on 6/9, 11 a.m.–6, on E. Broadway between Clinton and Essex Sts. Free (475-6200). . . .The 13th annual **Museum Mile Festival** stretches from the El Museo del Barrio at 104th St. to the Metropolitan at 82nd St. Fifth Ave. is closed from 6 to 9 on 6/11, while museum doors are open and free to the public (722-1313). . . .The Westside Crime Prevention Program holds its **Second Annual Columbus Avenue Spring Fair** on 6/8, 11 a.m.–6, from 86th to 96th Sts. Free (764-6330). . . .More than 250,000 Brooklynites will be on hand to celebrate the **Welcome Back to Brooklyn Festival** on 6/9, noon–5, at Grand Army Plaza. Free (718-855-7882). . . .**The Shimane New York Cultural Festival** offers a chance to celebrate Japanese performance and art, 6/2–6, at various institutions throughout the city. Events are free; call for schedule (337-3660). . . .**The 1991 New York International Festival of the Arts** interweaves music, dance, and performance in a 16-day cultural voyage, 6/8–23. Call for more information (633-1991). . . .The time has arrived for New York City's **Operation Welcome Home Parade.** The festivities begin at 1 in Battery Park on 6/10. Call for more information (374-6244).

PERFORMANCES—McGregor's Performance Bar, 15 St. Marks Pl., presents Frank Maya in **UNauthorized AUTObiography: An Outing for the Entire Family**, 6/5–8, 12–15. $10/one-drink minimum; call for times and reservations (674-1851). . . .Don't miss the black comedy farce, **Vain-Glorius!** on Sat., 6/8–29, at 10. At nada, 167 Ludlow St. $8; reserve (420-1466). . . .The Singers Forum, 31 W. 21st St., brings **My Fair Lady** to the stage, 6/7–30, Fri.–Sat. at 8 and Sun. at 2. $5, $10; reserve (366-0541). . . .New Stagecraft Company offers an evening of poetry, music, and comedy with **The Olde American Way** at the Irish Arts Center, 553 W. 51st St., 6/6–23. Performances, which feature Maura Molloy singing the songs of Stephen Foster, run Thur.–Mon. at 8 and Sun. at 2. $10, $12; reserve (757-3318). . . .**The Big Apple Circus Arts in Education Program** at Harbor Junior High School, 240 E. 109th St. presents a **Circus Show** on 6/5 at 10 a.m. and 6/6 at 10 a.m. and 7. Free. Reserve (268-2500).

LECTURES, READINGS, POETRY—**P.J. O'Rourke,** *Rolling Stone* Magazine's White House correspondent, launches the 92nd St. Y's four-part **Jesters in June** series on 6/11 at 8. At the Y, 1395 Lexington Ave. $15; reserve (996-1100). . . .To mark the 50th anniversary of Virginia Woolf's death, 50 scholars from colleges and universities gather at Pace University to discuss **Virginia Woolf Miscellanies** on 6/7–9 in the University's Civic Center campus, at Spruce St. and Park Row. Call 346-1405 for further details; $15–$50. . . .Barnard College's "Writers on Writing" series presents poets **Molly Peacock & Nicholas Christopher** on 6/5 and writer **Jamaica Kincaid** on 6/11. Readings are at 8:15 in the Sulzberger Parlor at Barnard College, Broadway at 117th St. Free (854-7489). . . .Shakespeare & Co., 716 Broadway at Washington Pl., presents **Mary Morris** reading from her travel memoir *Wall to Wall: From Beijing to Berlin by Rail* on 6/6 at 7:30. Free (529-1330).

BENEFITS—**Florent Morellet** and the **Society for the Right to Die** host a reception in honor of living wills at Restaurant Florent, 69 Gansevoort St., on 6/11, 4–7. Donations benefit the national group that advocates the rights of dying patients. Call for more information (246-6973). . . .The New York City Chapter of the **National Multiple Sclerosis Society** offers a weekend of fun and fitness 6/8–9 at Flushing Meadow Park in Queens, with the **MS 150-mile Bike Tour.** Call for more information (463-7787). . . .Celebrate Broadway at the **Second Annual Easter Seal Gala** on 6/10 at 8, held onboard the "Spirit of New York." Dinner features a Broadway cast member at each table, followed by dancing, a Broadway review, and an auction of memorabilia. $121; reserve (775-0021). . . .**Operation Support** presents a benefit dinner on 6/11 at 6:30 in the Grand Ballroom of the Waldorf-Astoria, 301 Park Ave., to raise relief money for families of military personnel killed in the Persian Gulf. $500–$50,000; reserve (858-7560). . . .**New Yorkers Helping the Homeless** host a wine tasting on 6/5 to benefit **Women in Need,** an organization that offers assistance to homeless women and children. At Nahan Galleries, 381 W. Broadway between Spring and Broome Sts., from 6:30 to 9:30. $25, $30 (630-3516). . . .**The Coalition for the Homeless** and **Community Access** hold a benefit auction on 6/10 at 6 in the Time & Life Building, 1271 Ave. of the Americas, Tower Suite. $125; reserve (420-1594).

TOURS

JACKSON HEIGHTS—6/8, 9 at 2:30, explore historic Jackson Heights including English garden homes and cooperative apartment buildings in the Gothic and Mediterranean style. $5; call 718-898-7205 for directions and meeting place.

ELLIS ISLAND TOURS—6/2, 3, 4, 16 at 10 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Includes the Holocaust Museum, Castle Garden, and an archeological dig, followed by a visit to Ellis Island. $20 (718-951-7072).

EYE ON ART—6/5 at 11 a.m. and 6, "Artists' Studios," Visit several artists' studios and see first-hand the techniques and sources behind the creative process. $32; reserve (877-5117).

GREEN-WOOD CEMETERY TOURS—6/9 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 6/8 at 1, **West Village.** Meet at the northwest corner of Seventh Ave. and Christopher St. . . 6/9 at 1, **Lower Manhattan,** from Tribeca to Battery Park City. Meet at the northeast corner of Broadway and Chambers St. . . .Through 8/21 at 6, take a pre-dinner walk through Greenwich Village. Meet at the southwest corner of Fifth Ave. and 8th St. $12; reserve (989-2456).

LOWER MANHATTAN—6/9 at noon, a tour with Joyce Gold. Meet at Trinity Church, Broadway and Wall St. $10 (242-5762).

ADVENTURE ON A SHOESTRING—6/9 at 3, a tour of **Greenwich Village,** including the cobblestoned Washington Mews and the Provincetown Playhouse. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—Every Sun. at noon (unless noted), **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . Every Sun. at 1 (unless noted), **Streets Where We Lived.** Prof. James P. Shenton leads a multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. Each tour $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 6/9 from 11 a.m. to 3, **Jewish Harlem.** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 6/8, 15, 22, 29 at 1: **Chelsea Saints and Sinners;** meet at Fiasco Restaurant, 358 West 23rd St., for a champagne brunch followed by a tour through the history, architecture, and characters of historic Chelsea. . . . 6/8, 15, 22, 29 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .6/8, 22 at 6: **Spirits and Spooks Haunted Tavern Tours;** meet in front of St Luke's Church on Hudson and Grove to visit haunted bars and taverns. . . .6/9, 16, 30 at 2: **A Tour Named Jackie;** meet at the Cooper-Hewitt Museum, Fifth Ave. and 91st St., to see the habitats of "the most famous woman in the world." . . . .6/9, 23 at 2: **Screen Scenes;** visit the homes of movies stars and film locations on the Upper West Side. . . .6/8, 15, 22, 29 at 1: **Greenwich Village Brunch Tour;** start with brunch at the Sazerac House, followed by an historic tour of Greenwich Village. $15.

OUTDOORS CLUB—6/8 at 10 a.m., **Greenwich Village,** meet at the Washington Square Arch. . . .6/9 at 1, **Ladies' Mile,** meet on the northeast corner of Sixth Ave. and 23rd St. $1.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45. 6/8, Van Cortlandt Park, Bx. 6/9, Riverside Park.

COMPILED BY KATE O'HARA

SPORTS

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 6/11 at 7:40 vs. Atlanta. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 6/5 at 7:30 vs. Toronto. 6/7–8 at 7:30, 6/9 at 1:30 vs. Texas.

STEPS—**Manufacturers Hanover Corporate Challenge #2,** 3.5 miles, 6/6 at 7. New York Road Runners Club, 9 East 89th St. (860-4455).

HORSE RACING—**Belmont Spring Meeting,** through 7/22 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

INTERNATIONAL FESTIVAL OF THE ARTS—Head a Tete. A play that teaches about crossing lines and overcoming differences; for ages 5 and up. 6/8, 9 at 10 a.m. and noon. **Hugo e Ines.** Mimes Ines Pasic and Hugo Sucrez create puppet-like characters with their bodies; for ages 4 and up. 6/8 at 11 a.m. and 1; 6/9 at 4:30 and 6:30; 6/11 at 10:30 a.m. and 12:30. **Mapapa Acrobats.** Watch seven acrobats build human pyramids to the rhythms of Mandingo; for ages 3 and up. 6/8, 9 at 3:30 and 5:30; 6/10, 11 at 10 a.m. and noon. **Four Corners.** Stories are explained through dance with European, Asian, Native American and African-American flavor; for all ages. 6/8 at 4:30 and 6:30; 6/9 at 11 a.m. and 1; 6/10 at 10:30 a.m. and 12:30; 6/11 at 8. Kids Arts International, The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $6 for Mon.–Fri. events; $8 on Sat. and Sun.; $50 for a Tenpass.

UNCLE REMUS, LEGENDS OF THE OLD SOUTH—Listen to the adventures of Brer Rabbit, Brer Bear, and Brer Fox; for ages 3–11. 6/8 at 11 a.m.; 6/9 at noon. John Houseman Theater, 450 W. 42nd St. (564-8038). $10; reserve.

EEYORE'S—Pirate Story Hours. Come and hear about pirate hijinks on the high seas; for ages 3–6. 6/9 at 11 a.m. 2212 Broadway at 79th St.(362-0634); 12:30 at 25 E. 83rd St. (988-3404). Free.

KINGDOMS OF LAND, SEA, AND SKY—Exhibit featuring illustrations of every kind of life from microbes to mammals. The display is broken down into six kingdoms–water, earth, air, joint kingdoms (animals who live in more than one environment), hidden kingdoms (life forms invisible to the naked eye), and the imaginary kingdom (creatures of fantasy and imagination). Special tour and **Storytelling Program** which answers the questions: When do fish sleep and how did the tiger get its stripes; for ages 6–9. 6/8 at 11:30 a.m. and 1:30. Call 930-0501 to reserve; program will be available throughout the summer for groups of ten or more. New York Public Library, Fifth Ave. and 42nd St. Hours: Mon.–Wed. 11 a.m.–6; Thur.–Sat. 10 a.m.–6. Free.

BOOKS OF WONDER—"Storytelling Sunday" for ages 3 and up. Sun. at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

NOAH—A musical interpretation of the bible's story in which children learn how creatures get along; for ages 5–11. Book by Bill Wheeler, director. Music by Jan Callner. Sat. and Sun. at 1; through 7/21. Wings Theatre in the Archive, lower level, 154 Christopher St. (627-2961). $5; reserve.

THE GORGEOUS MOSAIC—A giant work–more than 100 feet long and ten feet wide–of two-inch paintings of the faces of friends and family of public school children. Designed by The Children's Atelier; through 6/7. The Art Students League of New York, 215 W. 57th St. Hours: 9 a.m.–5. (247-4510). Free.

FAIRS—Enjoy games, prizes, face-painting and a rummage sale at **The Family Annex.** 6/8 from 11 a.m.–4. Columbia University campus, 116th St. bet. Broadway and Amsterdam Aves. (749-3271). . .The Moonwalk, games of luck and skill, and food are all part of the **P.S. 158** carnival. 6/6 from 5–8. York Ave. at 78th St. (879-2181). . .You'll find clothing, toys, new and used books, games, and puzzles at the **P.S. 11** spring fair. 6/7 from 5–8. W. 21st St. bet. Eighth and Ninth Aves. Rain date: 6/14 (504-6564). . .Laugh with clown Silly Billy and sing folk songs with Lydia Adams Davis at the **Playground Project's** family picnic. 6/9 from noon–6; performances at 2 and 4. 91st St. playground in Riverside Park. (580-7201). Free. . .Children ages 3–7 will learn about fire equipment, play games such as Bucket Brigade Relay and Tug of War at the **Red Cross** Fire Prevention and Safety Education Festival. 6/6 from 10 a.m.–2. Gateway Recreation Park, Miller Field, New Dorp Lane, Staten Island. (718-447-7160). Free.

NEW YORK PUBLIC LIBARY—Free programs. **Tellable Tales.** Join Seattle storyteller Margaret Reed MacDonald for storytelling with audience participation. 6/8 at 3. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). . .**Flutes on Parade.** Learn about the flute, ocarina, penny whistle, shakuhachi, baroque flute, piccolo, and alto flute with Andrew Bolotowsky; for ages 5 and up. 6/10 at 4. St. Agnes Branch, 444 Amsterdam Ave. (787-4014). . .**Mime Workshop.** Presented by Graciela *Binaghi; for ages 8 and up. 6/11 at 4. Hamilton Fish* Park Branch, 415 E. Houston St. (673-2290).

TAKING SHAPE—Art From Studio in a School. See the work of children from kindergarten–12th grade: portraits, masks, quilts, puppets, and sculptures; through 9/6. PaineWebber Art Gallery, Sixth Ave. at 51st St. (713-2885). Hours: Mon.–Fri. 8 a.m.–6. Free.

LAST STAND—Children can experience solar power at work by seeing a group of sculptures that "breathe" with the sun's help. Tim Watkins sculpture, presented by the Lower Manhattan Cultural Council; through 8/1. Petrosino Park, at Lafayette and Kenmare Sts. (432-0900). Free.

THE EARLY SHOW—Music, comedy, and skits for children by children, with audience participation. Cast includes *Lost in Yonkers* star Danny Gerard, Christen Tassin from *Les Miserables*, and Lance Robinson of *The Will Rogers Follies*; for ages 5 and up. Saturdays, seating at 11 a.m, followed by brunch; showtime at noon. Steve McGraw's, 158 W. 72nd St. (595-7400). $8, plus $6 minumim for brunch; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth; for all ages. Sat. and Sun. at 3; through June. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with help from the audience; for ages 3–7. Sat. at 3; through June. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—*Life on the farm turns wild and zany* when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Imam lead this magic matinee—an hour-long show with audience participation and prizes; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Little Red Riding Hood,** Sat. and Sun. at 1:30, and **Hansel and Gretel,** Sat. and Sun. at 3; through 6/16. 39 Grove St. (765-9540). $6; reserve.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1 and 3. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Alice in Wonderland. See Alice, the smoking caterpillar, the disappearing Cheshire cat, and the King of Hearts' un-birthday ball; for ages 4 and up. Sat. and Sun. at 12:30; through 8/24. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-3391). $4; adults $5; reserve.

CENTRAL PARK PROGRAMS—The Dairy: Family Tree. Help decorate branches and create a unique work with sculpture David Kramer; for ages 5–11. 6/8 at 1:30. 65th St., mid-park (397-3165). Free; reserve. . .**Belvedere Castle: Gyotaku: Japanese Fish Printing.** Roll colored ink over fins, scales, and gills with Princess Belva, and frame your print as a gift. 6/8 at 1. 79th St., south of the Great Lawn (772-0210). Free.

RE-CREATING RADIO—A workshop for children ages 8–13 to explore the "Golden Days" of radio. Saturdays from 10–11:30 a.m. 6/8: **Lights Out.** $5; advance tickets recommended (752-4690). . .Television adaptations of classic children's books. **Saturday Screenings: The Wind in the Willows; The Foolish Frog.** 6/8 at 12:30 and 3:30; museum admission. Museum of Television and Radio, 1 E. 53rd St. (752-4690). Hours: Tue. noon–8; Wed.–Sat. noon–5. $2.50; adults $4.50.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, USS Growler, destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Exhibits: **Spy in the Sky**—The flight deck's Lockheed Blackbird is able to fly at three times the speed of sound. **War in the Gulf: The Liberation of Kuwait**—Chronicles the *Gulf War through models, uniforms, maps, and* charts. 46th St. and Twelfth Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN BOTANIC GARDEN—As Sweet as a Rose. Learn how to dry rose petals and rose geraniums to make a special potpourri; for ages 5–12. 6/8 at 2:30. 1000 Washington Ave., Brooklyn (718-622-4433, ext. 377). $6.

TRANSIT MUSEUM—Featuring more than 80 years of transit artifacts, vintage subway cars, trolley cars, and buses in the actual 1930s subway station that houses the museum. Corner of Boerum Place and Schermerhorn St., Brooklyn (718-330-3060). Hours: Tue.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; $1; adults $2.

BOOKS

EMMA'S TURN TO DANCE, by Lou Alpert. Preschool–Kindergarten. Whispering Coyote Press, $12.95.

MOLLY AT THE LIBRARY, by Ruth Shaw Radlauer; illustrated by Emily Arnold McCully. Preschool–Kindergarten. Simon & Schuster, $2.25.

BROOKLYN DODGER DAYS, by Richard Rosenblum. Kindergarten–Grade 2. Atheneum, $12.95.

POMONA: THE BIRTH OF A PENGUIN, by Catherine Paladino. Grades 1–3. Franklin Watts, $12.95.

COMPILED BY BERNICE KANNER

VIDEOS

WILLIE THE OPERATIC WHALE. Release date 6/7. Walt Disney, $12.99.

PETER AND THE WOLF. Release date 6/7. Walt Disney, $12.99.

THE PRINCE AND THE PAUPER. Release date 6/7. Walt Disney, $12.99.

THE NEW ADVENTURES OF WINNIE THE POOH. Release date 6/7. Walt Disney, three volumes, $12.99 each.

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 6/5: Ron Sunshine and the Smoking Section. 6/6: Satan and Adam. 6/7, 8: The Dreyer Brothers. 6/9: Bill Sims Blues Band. 6/10: Blues Jam with Michael Powers and Powder Cake. 6/11: George Jr. and the Coolerators. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 6/5: Art Lohman Band. 6/6: The Keynote Quartet. 6/7: Charles Blenzig. 6/8: Village Jazz Ensemble. 6/9: Helen Garey Bogin. 6/10: Jam session. 6/11: Block Beautiful. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 6/6: James Williams Trio with Duane Burno and Greg Hutchinson. 6/7, 8: Barry Harris Trio. 6/9: Richard Carr Trio. 6/10: Fukushi Tainaka Trio. 6/11–13: Fred Hersch Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 6/6 at 7:45: Julie Adler. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 6/9: Modern Jazz Quartet. 6/10: Roseanna Vitro. 6/11–16: Lionel Hampton and Golden Men of Jazz featuring Hank Jones, Milt Hinton, Grady Tate, Clark Terry, Sweets Edison, Buddy Tate and Al Grey. Shows Tue.– Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 6/5: Lucinda Williams; Mark Germino and the Sluggers. 6/6: Exile; Rob Crosby. 6/7, 8: An evening with Betty. 6/10: Sun Ra and His 21st Century Echoes Arkestra. 6/11: Courtney Pine with Charnett Moffett/Ronnie Barrage. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 6/9: Pianists Kenny Barron and John Hicks. 6/10–15: Saxophonist Chico Freeman with Cyrus Chestnut on piano and Kenny Davis on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant with outdoor garden. Through 6/9: Freddie Hubbard Quartet. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 6/6 at 9: Comedy with Ron Smith. **AE, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 6/5: Joan Osborne. 6/6: Loup Garou. 6/7: Queen Bee and the Blue Hornets. 6/8: Lucky 7. 6/10: Tino Gonzales. 6/11: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 6/7: Fiona Doherty with Steve Johnson and Dennis Galvin. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 6/9: Kenny Burrell with The Cedar Walton Trio. 6/10: Les Paul Trio. 6/11–16: Noel Pointer. Tue.–Sun. at 8 and 10. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. 6/5, 6: Dave McKenna. 6/7–9: Sir Charles Thompson. 6/10: Robert Silverman with Belden Bullock. 6/11–16: Pianist Jane Jarvis with Frank Tate on bass. Sets 6:30, 8, and 9:45. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 6/5, 10: Pete Malinverni. 6/6–8: Pete Malinverni Duo. 6/9: David Wynne Duo. 6/11, 12: Ray Gallon. **Upstairs:** 6/7 at 8: Susie Crippen, followed by Bevis Unger at 10. 6/8 at 8: Sandi Blair, followed by Cabaret with singers Lorena Mann and Rome Harbinson, comedians Liz Wolenski, Amy Foster, and Caroline Rhea at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 6/6, 7: Robbie Dupree. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 6/5: Richie Iacona Trio. 6/6: Mike Clark Trio. 6/7: Judy Niemack Quartet. 6/8: Klaus Suonsaari Quartet. 6/9: Julie Kelly Quartet. 6/10: Amy London Quintet. 6/11: Kysia Bostic Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 6/5–8: Pianist Fred Hersch with Steve LaSpina on bass. 6/12–15: Pianist Pete Malinverni with Dennis Irwin on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 6/5: Big Combo Series: Cosley. 6/6, 7: Wayne Horvitz's The President. 6/8: Elliott Sharp's Carbon. 6/9: A Page from The Book of Skies: A Pheroan Aklaff, Scott Robinson, and Julian Thayer Video Collaboration. 6/10: Ronald Shannon Jackson. 6/11: Jane Scarpantoni; God Is My Co-Pilot. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 6/5: Blue In The Face. 6/6: The Nighthawks. 6/7–8: Johnny Allen. 6/9: Blues Jam with The Chris Carter Band. 6/10: Cilla and the Rhythm Kings. 6/11: The Kingfishers. Shows nightly from 9, except Sun. at 8. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). *A Celebration of Jelly Roll Morton and His Red Hot Peppers* with Terry Waldo at the piano. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak with Scott Hamilton followed by the George Gee Orchestra. Thu.: "Dakota Staton sings Gladys Shelley". Fri.: Lou Anderson Big Band followed by Rick Hardeman and His Basin Street Six. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: *Cut The Ribbons*, musical revue; Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 6/5: Dave and Dave; Wacky Child. 6/6: Peter May and Mayhem; Soft Parade - A Doors Tribute. 6/7: The Joan Tyler Band; Tramps Like Us - A Springsteen Tribute. 6/8: Broadway and Denice; Glass Onion - A Beatles Tribute. 6/9: Mike Daley; The Red One. 6/10: Four Sticks. 6/11: Mike Tait; The Downtown Boys. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 6/9, 11–16: McCoy Tyner with Avery Sharpe, and Aaron Scott. 6/10: The music of Gil Evans played by the Monday Night Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 6/6: Baby Washington. 6/7, 8: The Shirelles. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TIME CAFE—8 Great Jones St., bet. Broadway and Lafayette St. (533-7000). **Downstairs:** 6/8: The Ronnie Cuber Quartet. 6/14: Michael Formanek and Wide Open Spaces. Sets at 10, 11:30, and 1 a.m. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 6/7: Bobby Radcliffe. 6/8: Loup Garou Zydeco; The Blue Chieftains. 6/10: Courtney and Western. 6/12: Alison Gordy; Karen Michaels. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with entertainment nightly from 9:30. 6/5: Funky Knights. 6/6: Kario Salem, The Jackets, The After Midnight Rock Jam. 6/7: White Collar Crime. 6/8: Boppin the Blues. 6/9: The Flames with James Lewis. 6/10: Face The Fax. 6/11: Sing-a-long. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). **Top of the Gate:** *Love Lemmings*, a satirical comedy revue, Wed.–Fri. at 8, Sat. at 7:30, Sun. at 3. **Downstairs:** 6/10: "Salsa Meets Jazz" with "A Nite of Vibes and Skins" featuring Ray Mantilla and Space Station, Bobby Sanabria y Ascension with guest soloist Roy Ayers. **Terrace:** Every Mon.: Raphael D'Lugoff Trio. Tue.: Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 6/9: Barney Kessel Trio. 6/10: The Vanguard Jazz Orchestra. 6/11–16: David "Fathead" Newman Quintet featuring James Clay. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 6/5: Andrew Cyrille Trio with Santi Debriano and Rod Williams. 6/6–8: Billy Hart Sextet featuring John Stubblefield, Mark Feldman, Dave Fiuczinski, Dave Kikoski, and Santi Debriano. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 6/5: God St. Wine. 6/6: Skadanks Funkface. 6/7: Good Guys; Ropes of Sand. 6/8: Suns of Jubal. 6/9: Jesse Colin Young. 6/12, 13: Blues Traveler. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 6/5: The Bopera House. 6/8: Dave Liebman, Mike Clark, Mulgrew Miller and Mike Formanek. Sets start Mon.– Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 6/8: Pianist Geoff Keezer with Peter Washington on bass. 6/10–15: Pianist John Bunch with Bucky Pizzarelli on guitar and Jay Leonhart on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 6/5: The Difference; David Broza. 6/6: Jorma Kaukonen. 6/7: The Nerds. 6/8: Earl King plus Voo Doo Rhythm Kings. 6/12: Champion Jack Dupree. **AE, CB, DC, MC, V.**

TEXAS—10 E. 16th St. (255-8880). A new bar/restaurant featuring "A Little Country in the City" series. 6/8: Alger Mitchell. 6/15: J.B. Ryder. Sets from 9. **AE, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 6/9: Comedians Eddie Feldman, Max Colcelli, Bob "In Your Face" Golub, Jim Mendrinos, Scott Bruce, Danny Curtis and Al Romero. 6/10–16: Susan Jeremy, Mark Cohen, Bill Rutkowski, Bob Golub, Willie Asbury, Ben Creed, and Scott Bruce. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 6/5: Magicians Mark Mitton, Imam and Torkova. 6/6: Comedian/magician Levant and magician Eric DeCamps. 6/7, 8: Comedian/magicians Levant, David Charnee, magician Eric DeCamps, and pianist Rich Sanders. 6/11: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 6/9: Tom Hertz, Al Lubel, John Joseph, and Susie Essman. 6/11–16: Joe Mulligan, Al Lubel, Jack Simmons, and Anthony Clark. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) *Dine and dance every Mon.–Tue. from 8–midnight to* Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. between 9 and 11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to the swing-jazz sound of Bobby Cole, through 6/29. Wed.–Thu. 8–midnight, Fri.–Sat. 9–2a.m. Closed 7/1–8. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 6/5: Rebirth Brass Band and Wild Magnolias. 6/6: Average White Band. 6/8: Elza Soares. 6/12: 3 Mustaphas. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 6/12: First Annual Brazilian Season featuring Elba Ramalho. 6/9, 16 at 3: Helen Kardon. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 6/5, 7, 11, 12: Singer-comedienne Cynthia Adler with the Michael Abene Trio. 6/6: Paulette Attie with Bob Goldstone and Don Butterfield. 6/8: Jane Fuller with the Darryl Kojak Duo. 6/9: Nancy Hausman with Wes McAfee. 6/10: Eva Steinberg with John Jacobson. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 6/5: Shelley Roberts with Brian Lasser; Scared Scriptless. 6/6: Ron Shelter's Musical Theatre Workshop; Elizabeth Wilde. 6/7: Juanita Fleming; *Cafe Berlin,* musical revue. 6/8: Laura Jean with David Brunetti; Tommy Femia. 6/9: Susan Powers. 6/10: Jana Robbins with *Jana's Turn;* Richard Wall presents Ensemble Singing Cast. 6/11: Peppy Greene; Beth Ravin. Shows at 8 and 10. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 6/5: *Push My Buttons,* revue; Susan Burns. 6/6: Mark Coffin. 6/7: Baby Jane Dexter. 6/8: Angela La Greca; Annie Hughes; John Di Carlo. 6/9: Barry Keating; Elaine Kessler. 6/10: Pictures in the Hall - Craig Carnelia Theater Songs. 6/11: Mary Conklin; Doug Anderson. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 6/6: "St. Louie Woman" with Kate Lyn Reiter and Amy Coleman; Mila Anatoli. 6/7: Amy Douglas. 6/8: Rene and Mary Go Hollywood, musical comedy duo; "St. Louie Woman". 6/9: Christina Faye; Alain Keller with Alex Rybeck. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 6/6: Ronny Whyte. 6/7: May Ellis with pianist Wes McAfee and John Loehrke on bass. 6/8: Judy Kreston and David Lahm with *Remembering Felicia.* **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 6/30: Singer-pianist Chris Barrett Celebrates Cole Porter, Tue.–Thu. 8–midnight, Fri.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 6/8: Singer Maureen McGovern with pianist composer Jeff Harris, Jay Leonhart on bass and Ken Hitchcock on saxophone. Shows Tue.–Sat. at 9 and 11:15. 6/11–7/6: Singer-actress Betty Buckley. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). 6/9: Heather Mac Rae. 6/16: Billy Stritch Trio. Shows at 8 and 10:30. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid,* Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 6/11 at 10: "Star Cabaret" featuring Maryel Epps. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). Through 6/29, Tue.–Sat. at 9:30 and 11:30: Bobby Short returns with his sophisticated medley of songs. **Bemelmans Bar:** Through 6/29, Tue.–Sat. 9:30–12:45: Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

EMBASSY SUITES—1568 Broadway at 47th St. (719-1600). **Fosse's:** *42nd Street and Other Music of the Night,* musical revue starring Mark Andersen and Linda Hartley. Shows Fri.–Sat. at 9. **AE, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). Oak Room: Michael Roberts Tue.–Sat. Edwardian Room: Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **AE, CB, DC, MC, V.**

PLAZA ATHENEE—Madison Ave. at 64th St. (734-9100). **Le Regence:** Pianist-singer Bob Kail plays American and European tunes, Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon., Wed.–Thu. from 5:30–9:30, Christopher Giullespie takes over on Tue. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish–flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

SYMPHONY CAFE—960 Eighth Ave., at 56th St.(379-9595). Composer-singer-pianist Irving Fields performs every Fri. and Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., June 5

2:00/WNCN—Mozart: Serenade No. 13 in G; **J. Haydn:** Cassation for Lute and Strings No. 6 in C.

WQXR—J. Haydn: Sym. No. 77 in B-Flat.

WNYC—The Minnesota Orchestra. **Copland:** *Our Town;* **Beethoven:** Piano Cto. No. 2; **Rachmaninoff:** Sym. No. 2.

3:00/WNCN—Dvorák: Rondo for Cello in g, Op. 94; **Vivaldi:** Flute Sonata No. 6 in g, "Il Pastor Fido," Op. 13.

WQXR—Ravel: Piano Cto. in G; **Praetorius:** *Terpsichore,* Dances 13–15.

4:00/WNCN—Suppé: *Light Cavalry,* Ov.; **Bach:** *Ave Maria.*

WQXR—Schumann: *Julius Caesar,* Ov., Op. 128.

5:00/WNCN—Liszt: "Hungarian" Rhapsody for Orch. No. 2 in d.

WQXR—Mozart: Divertimento in F; **J. Strauss:** *The South,* "Roses."

6:00/WNCN—Mozart: *Magic Flute,* Ov.

7:00/WNCN—J. Haydn: London Trio No. 1 in C; **Zelenka:** Cto. Grosso in G.

8:00/WNCN—Sibelius: *Tapiola,* Op. 112; **Enesco:** "Romanian" Rhapsody No. 2 in D, Op. 11.

WNYC—Françaix: Octet; **Pinkham:** Cto. for Celesta and Harpsichord.

9:00/WNCN—Rachmaninoff: Cto. for Piano No. 3 in d, Op. 30.

Thu., June 6

2:00/WNCN—Mozart: Sym. No. 18 in F.

WNYC—The St. Louis Symphony Orchestra. **Mozart:** Serenade No. 11; **Beethoven:** Piano Cto. No. 1.

3:00/WNCN—Vivaldi: Cto. for Two Violins in d, Op. 111.

WQXR—Stravinsky: *Pulcinella Suite;* **Hebden:** Cto. No. 4 in E-Flat.

4:00/WNCN—Chopin: Waltz No. 1 in A-Flat, "Valse Brillante," Op. 34; **D. Scarlatti:** Sonata in C.

WQXR—Smetana: *My Country,* "Bohemia's Meadows and Forests"; **Mozart:** Sym. No. 24 in B-Flat.

5:00/WNCN—Rimsky-Korsakov: *Mlada,* "Procession of the Nobles"; **Vivaldi:** Cto. for Violin No. 5 in A, "La Stravaganza," Op. 4.

WQXR—Berlioz: *Rob Roy,* Ov.; **D. Scarlatti:** Sonata in d.

6:00/WNCN—Chopin: Nocturne No. 2 in E-Flat, Op. 9.

7:00/WNCN—Paganini: Caprice No. 24 in a, Op. 1; **Mozart:** Sym. No. 22 in C.

WQXR—Butterworth: *A Shropshire Lad;* **J. Haydn:** Qt. in d, Op. 42.

8:00/WNCN—Rosler: Cto. for Horn in d; **Vivaldi:** Cto. for Bassoon No. 18 in C.

WNYC—Rosza: Solo Guitar Sonata; **Persichetti:** Sonata for Two Pianos.

9:00/WNCN—Bizet: Sym. in C.

Fri., June 7

2:00/WNCN—Poulenc: Cto. for Piano; **Mozart:** Flute Qt. in D.

WQXR—Mozart: Piano Cto. in E-Flat.

WNYC—The St. Paul Chamber Orchestra. **Mozart:** Piano Cto. Nos. 12 and 22.

3:00/WNCN—Rossini: String Sonata No. 4 in B-Flat; **J. Haydn:** Sym. No. 1 in D.

WQXR—Respighi: *The Pines of Rome;* **Gluck:** *Iphigénie in Aulis,* Suite.

4:00/WNCN—Vivaldi: *The Four Seasons,* "Winter," Op. 8.

WQXR—Janácek: Suite, Op. 3.

5:00/WNCN—Molter: Cto. for Trumpet in D.

WQXR—C.P.E. Bach: Sym. in e; **Saint-Saëns:** *Samson and Delilah,* "Bacchanale."

6:00/WNCN—Rossini: *Siege of Corinth,* Ov.

7:00/WNCN—Saint-Saëns: *Carnival of the Animals,* "Swan"; **Vivaldi:** Cto. for Violin and Two Cellos in C.

8:00/WNCN—Mozart: Cto. for Piano No. 16 in D; **Beethoven:** Rondo No. 1 in C, Op. 51.

WNYC—"Masterwork Hour." **Bach:** Solo Violin Partita No. 3.

9:00/WNCN—Schumann: Sym. No. 4 in d, Op. 120.

WQXR—The Paris Orchestra. **Weber:** Six Pieces for Orch., Op. 6; **Brahms:** Sym. No. 1 in c, Op. 68. Conductor: Herbig.

Sat., June 8

10:00 a.m./WNCN—Mozart: Piano Trio No. 5 in E; **Vaughan Williams:** Cto. Academico in d.

WQXR—Verdi: *Macbeth,* Ballet Music; **C.P.E. Bach:** Sym. in B-Flat.

11:00 a.m./WNCN—J.C. Bach: Piano Sonata in c, Op. 17; **Boccherini:** Cto. for Cello in G.

WQXR—Dvorák: *My Home,* Ov.

12:00/WNCN—Beethoven: Piano Trio No. 9 in E-Flat; **J. Haydn:** Concertino No. 2 in F.

WQXR—Vivaldi: Cto. in D for Lute and Strings; **Glazunov:** Waltz No. 1 in D.

1:00/WNCN—Franck: Sym. in d.

1:30/WQXR—The Nuveen/Ameritech Lyric Opera of Chicago Broadcasts. **Donizetti:** *Lucia di Lammermoor.* Cast: Anderson, Kraus, Summers, D'Artegna, Hartfield, Maultsby; conductor: Renzetti.

2:00/WNCN—Glazunov: Cto. for Violin in a, Op. 82.

WNYC—Brahms: Clarinet Qnt.

3:00/WNCN—Rameau: Cto. Grosso No. 3.

4:00/WNCN—Schumann: Novelletten No. 5 in D, Op. 21.

5:00/WNCN—Holst: *The Planets,* "Mercury"; **Beethoven:** Piano Sonata No. 25 in G, Op. 79.

WQXR—Copland: *Appalachian Spring;* **Mozart:** Qnt. in E-Flat for Piano and Wind Instruments.

6:00/WNCN—Tartini: Cto. for Violin in a; **J. Haydn:** Partita for Winds No. 41 in E-Flat.

7:00/WNCN—Mozart: Sym. No. 25 in g.

8:00/WQXR—The Cleveland Orchestra. **Schnittke:** Cto. Grosso No. 5; **Shostakovich:** Violin Cto. No. 2. Conductor: Dohnányi.

9:00/WNCN—Paganini: Cto. for Violin No. 2 in b, "La Campanella," Op. 7.

Sun., June 9

10:00 a.m./WNCN—Bach: Cto. for Violin No. 2 in E.

WQXR—Schubert: Sym. No. 8 in b, "Unfinished"; **Boccherini:** Qt. in E-Flat, Op. 6.

WNYC—Bach: Cello Suite in G; **Schubert:** Piano Sonata in G.

11:00 a.m./WNCN—J. Haydn: Cto. for Flute No. 1 in D.

WQXR—Mozart: Horn Cto. No. 4 in E-Flat.

12:00/WNCN—Bach: Cto. for Two Violins in d; **Mozart:** Sym. No. 24 in B-Flat.

1:00/WNCN—The Chicago Symphony Orchestra. **Sibelius:** Sym. No. 7 in C, Op. 105; **Beethoven:** Sym. No. 7 in A, Op. 92.

WQXR—Copland: *Our Town;* **Brahms:** Two Rhapsodies, Op. 79.

2:00/WQXR—R. Strauss: Duet Concertino for Clarinet and Bassoon With Strings, Orch., and Harp.

3:00/WNCN—Vivaldi: Cto. for Two Cellos in G.

WQXR—M. Haydn: Sym. in D; **Prokofiev:** Sym. No. 5 in B-Flat.

4:00/WNCN—J. Haydn: Divertimento for Winds No. 14 in E-Flat; **Holst:** Suite No. 2 in F, Op. 28.

WQXR—Boccherini: Qnt. No. 7 in C, Op. 37.

5:00/WNCN—Mendelssohn: String Sym. No. 6 in E-Flat.

6:00/WNCN—Grieg: *Lyric Suite,* "March of the Dwarfs"; **Zelenka:** Sonata No. 5 in F.

7:00/WNCN—Copland: *Rodeo,* Dance Episodes.

8:00/WQXR—"Sunday Night Opera House." **R. Strauss:** *Ariadne auf Naxos.* Cast: Tomowa-Sintow, Baltsa, Battle, Lakes; conductor: Levine.

9:00/WNCN—Beethoven: Cto. for Piano No. 4 in G, Op. 58.

Mon., June 10

2:00/WNCN—Rimsky-Korsakov: *Snow Maiden,* Suite; **Mozart:** Sym. No. 17 in G.

WQXR—Beethoven: Sonata in F for Horn and Piano, Op. 17; **Berlioz:** *Romeo and Juliet,* "Queen Mab Scherzo."

WNYC—The Pittsburgh Symphony Orchestra. **Nielsen:** Flute Cto.; **Bruckner:** Sym. No. 3.

3:00/WNCN—Dvorák: *Scherzo Capriccioso,* Op. 66.

WQXR—Mozart: Sym. No. 25 in g; **Handel:** Trio Sonata in B-Flat, Op. 2.

4:00/WNCN—Chopin: Etude No. 3 in E, "Tristesse," Op. 10; **Aldrovandini:** Sonata in D.

WQXR—Rimsky-Korsakov: *Russian Easter,* Ov., Op. 36.

5:00/WNCN—Mozart: *Don Giovanni,* Ov.; **Beethoven:** Bagatelle No. 4 in c, Op. 126.

WQXR—Durante: Cto. for Strings and Continuo in A; **Weinberger:** *Schwanda,* Polka and Fugue.

6:00/WNCN—Sullivan: *Patience,* Ov.; **Vivaldi:** Cto. for Strings in G.

7:00/WNCN—Bach: Cto. for Piano in C; **Schubert:** *The Devil's Pleasure Palace,* Ov.

8:00/WNCN—Mozart: Cto. for Piano No. 6 in B-Flat; **Rameau:** Cto. Grosso No. 6.

WNYC—Schoek: Consolation and Toccata for Two Pianos.

9:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64.

WQXR—The Boston Symphony Orchestra. **Mozart:** Sym. No. 41 in C, "Jupiter." Conductor: McGegan.

Tue., June 11

2:00/WNCN—J. Haydn: Cto. for Flute and Oboe No. 2 in G.

WQXR—Bach: Violin and Piano Sonata No. 5 in f; **R. Strauss:** *Der Rosenkavalier,* Waltzes.

WNYC—The Brooklyn Philharmonic Orchestra. **Bach:** Cantata No. 118.

3:00/WNCN—Mozart: Sym. No. 6 in F; **Vivaldi:** Cto. for Violin in c, "Il Sospetto."

WQXR—Janácek: Sinfonietta; **Abel:** Sym. No. 2 in B-Flat.

4:00/WNCN—Bach: *Anna Magdalena Notebook;* **Chopin:** Etudes Nos. 9 and 10 in G-Flat, Op. 25.

WQXR—Rossini: Sonata No. 5 in D-Flat for Strings.

5:00/WNCN—R. Strauss: *Salome,* "Dance of the Seven Veils," Op. 54; **Schubert:** Polonaise in B-Flat.

WQXR—Berlioz: *Benvenuto Cellini,* Ov.; **C.P.E. Bach:** Sym. No. 6 in E.

6:00/WNCN—Grieg: *Peer Gynt Suite,* "Anitra's Dance"; **Vivaldi:** Cto. for Strings in C.

7:00/WNCN—Borodin: *In the Steppes of Central Asia;* **Boccherini:** Cto. for Cello in D.

8:00/WNCN—Beethoven: Violin Sonata No. 4 in a, Op. 23; **J. Haydn:** Cto. for Horn No. 2 in D.

WFUV—"A Box at the Opera." **Pacini:** *Maria Tudor.*

WNYC—Milhaud: Sonata for Flute, Oboe, Clarinet, and Piano.

9:00/WNCN—Tchaikovsky: Cto. for Violin in D, Op. 35; **Boimortier:** Trio Sonata for Oboe and Bassoon in e, Op. 37.

WQXR—J. Haydn: Qt. for Flute and Strings.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., JUNE 5

8:00 p.m.
2 The Rocky and Bullwinkle Show. Bullwinkle hightails it to Hollywood and, under the stage name Craig Antler, lands the lead in "The Last Angry Moose." William Conrad is the narrator. (30 min.)

9 The Nightmare Years, Part 1. Sam Waterston and Marthe Keller play William and Tess Shirer in this 1989 telling of Shirer's book about his work as a reporter during Hitler's frightening ascendancy. (2 hrs.) Part 2 shown Thursday at **8:00 p.m.**

21 I Love America. While the Gulf War raged, Constitution Hall in Washington, D.C., was the site of a mammoth pledge of allegiance. Robert Merrill sang "The Star-Spangled Banner," and the U.S. Air Force Band and the Singing Sergeants performed under the direction of Captain Amy R. Mills. During breaks in this broadcast, Merrill appears live in the WLIW studio. (1 hr. 30 min.)

49 Smithsonian World—"Doors of Perception." A look at the history of altered consciousness—from drug use and dance to art and meditation. (1 hr.)

FAM A trio of so-so Jerry Lewis comedies over the next few nights, well worth the time for a fan. Tonight, Jerry and Dean Martin go from the service to the circus in the occasionally gleeful **Three Ring Circus** (1954). Thursday at **8:00**, it's Jerry and Dean again in **My Friend Irma Goes West** (1950), about a fortune-seeking trip to Hollywood. Jerry has some great moments in **Who's Minding the Store** (1963), as a poodle-sitter turned department-store clerk who is wonderfully inept; with Jill St. John, Agnes Moorehead. All pictures run two hours.

TNT Trials of Life. Part 4 of a series in which Sir David Attenborough investigates the rules of the animal kingdom. Tonight, "Living Together" and "Fighting." Parts 5 and 6 shown Thursday and Friday, respectively, at **8:00 p.m.** (2 hrs.)

8:30
2 Five Up, Two Down. A sitcom starring Cleavon Little and Emily Yancy as the parents of a young married couple expecting their first baby, which turns out to be three babies. (30 min.)

9:00
4 NBA Championships. The quest for basketball supremacy begins tonight with Game 1 of the best-of-seven series, with a broadcast team larger than either team on the court—Marv Albert, Mike Fratello, Ahmad Rashad, Bob Costas, Pat Riley, Peter Vecsey, and Bob Ferry. Let's just hope they have some good basketball to talk about (Michael Jordan's not a bad start). Game 2 will be played Friday at **9:00 p.m.**, Game 3 Sunday at **3:00 p.m.**, and Game 4 next Wednesday at **9:00 p.m.**

13 49 Moyers—"Spirit and Nature." Bill Moyers explores the capacity of religions to shape the ethics of their followers; interviews with Muslim, Protestant, and Jewish theologians, as well as the Dalai Lama. Followed, at **10:30**, by **Ocean of Wisdom**, which tells of the selection, education, escape from Tibet, and teachings of the current Dalai Lama (30 min.).

9:30
21 Mystery! See Thursday at **8:00** on **13**.

10:00
2 48 Hours—"Showdown." A look at the battle over the Brady Bill and the issue of gun control in general, from the halls of Senate to the gun shops in Any Town, U.S.A. (1 hr.)

11:50
TBS Helter Skelter. The frighteningly intense 1976 TV movie about the world and "family" of Charles Manson, with Steve Railsback in the title role. (4 hrs.)

3:00 a.m.
7 The Last Time I Saw Paris (1954). The F. Scott Fitzgerald story is a becoming vehicle for Elizabeth Taylor. Van Johnson, Donna Reed, Walter Pidgeon, and others tag along in this tale of disillusioned Americans in gay Paris. (2 hrs.)

THU., JUNE 6

9:00 a.m.
ESPN A live women's semifinal match from **The French Open** in Paris; Friday at **1:00 p.m.**, catch a men's semifinal match (taped earlier in the day). Network coverage of the Grand Slam tournament begins Friday at **10:00 a.m.**

7:30 p.m.
ESPN College World Series. Tomorrow's big-leaguers today (except there's no tobacco-chewing allowed, as per the new NCAA rule). Game twelve tonight, live from Rosenblatt Stadium in Omaha, with games thirteen and fourteen, if necessary, to be played Friday at **4:00 p.m.** and **7:30 p.m.**, respectively. If the series goes to the final fifteenth game, look for it Saturday at **1:00 p.m.** on **2**.

8:00
11 In the Mood (1987). A charming, if quiet, movie based on the story of Sonny Wisecarver, the fifteen-year-old Californian who became famous in 1944 for going out with a pair of older gals. Patrick Dempsey plays the lead; the period music is nice. (2 hrs.) Also shown Saturday at **5:00 p.m.**

13 Mystery!—"Inspector Morse: Deceived by Flight." In the second and final episode, Morse realizes, in the wake of a murder, that his chums were thinking about more than just cricket when they reunited in Oxford. (1 hr.) Also shown at **9:00** on **49**, Friday at **9:00 p.m.** on **50**, and Sunday at **9:00 p.m.** on **31**; Parts 1 *and* 2 shown Wednesday, June 5, at **9:30 p.m.**

31 A pair of programs in conjunction with Gay and Lesbian Pride Month. First, **We Are Family**, which looks at the day-to-day working of gay families. At **9:00, An Empty Bed**, about gays growing old (1 hr.).

9:00
13 Safe Speech, Free Speech and the University. Fred Friendly guides a roundtable discussion about the timely, controversial issue of free expression on campuses. Panelists include Nat Hentoff, Andy Rooney, and university presidents Donald Kennedy (Stanford) and Benno C. Schmidt Jr. (Yale). (1 hr.)

BRV Elena and Her Men (1956). Ingrid Bergman is delicious in Jean Renoir's comedy about a poor Polish princess with strong feelings for both Jean Marais and Mel Ferrer. (2 hrs.) Also shown at **2:00 a.m.**

9:30
21 Mystery!—"The Dark Angel." If you missed it last fall, here's another chance to see Peter O'Toole as Uncle Silas in this tale of good and very evil. (3 hrs.)

10:00
13 Two of Us. A story set in fifties England about two gay teenagers who leave home and school to be with each other. (1 hr.)

11:00
HBO Heil Hitler! Confessions of a Hitler Youth. A new documentary based on a book by Alfons Heck, who recounts how his unflagging patriotism and devotion to Hitler were nurtured. (30 min.)

FRI., JUNE 7

10:00 a.m.
4 The French Open. Live coverage of the men's semifinals from Roland Garros Stadium. The women's final match will be shown Saturday at **3:00 p.m.** (on tape). Set the alarm early on Sunday, as the men's final will be broadcast live at **9:00 a.m.**

7:30 p.m.
11 The **New York Yankees** end their home stand against the **Texas Rangers**, tonight and Sunday at **2:00 p.m.** Then it's on to the Hubert H. Humphrey Metrodome to play the Minnesota Twins, Tuesday at **8:00 p.m.**

8:00
A-E The Secret Policeman's Biggest Ball. An evening of comedy featuring a reunion of the comic team of Dudley Moore and Peter Cook, characters from the British program *Spitting Image*, and any number of skits by comics including John Cleese and Michael Palin (look for the Monty Python classics "Sistine Chapel" and "Dead Parrot." (1 hr.) Also shown at **midnight.**

8:30
9 How go the fickle fortunes of the **New York Mets** this week? Find out as they play the **Houston Astros** at the Astrodome tonight and Sunday at **2:30 p.m.**, and then back home on Tuesday against the **Atlanta Braves**, at **7:30 p.m.**

9:00
2 The Outside Woman. An exciting 1989 TV movie based on the true story of a bored Louisiana millworker who visits the state penitentiary with her church choir. She befriends an inmate, and before long, she hijacks a helicopter and is helping him escape. With Sharon Gless and Scott Glenn. (2 hrs.)

13 American Playhouse—"Darrow." Kevin Spacey follows in the footsteps of Tracy, Fonda, Welles, Muni, and others in portraying the legendary lawyer Clarence Darrow. John Coles's new rendition focuses not only on Darrow's many professional highlights but on his private life as well. (2 hrs.) Also shown at **10:00** on **49**.

10:20
TBS A trio of upbeat films (all start times approximate, following Braves baseball). Barbra Streisand is energetically charming playing a prostitute against intellectual George Segal in **The Owl and the Pussycat** (1970). **Sleeper** (1972) follows at **12:20**; Woody Allen's slapstick is sharp and sweet here, and the music is tops. Finally, at **2:15, Diner** (1982), Barry Levinson's valentine to young manhood in 1959 Baltimore (2 hrs. 15 min.).

MIDNIGHT
7 ABC's In Concert '91. The first of fourteen rock concerts to grace the midnight airwaves this summer, featuring headliners Poison along with Slaughter and the Bulletboys. Future concerts will include David Bowie's Tin Machine, the Grateful Dead, Don Henley, Stevie Nicks, and Bonnie Raitt. (1 hr.)

2:00 a.m.
11 Exposed (1983). A sulky, unformed beauty (Nastassia Kinski) drops out of college, moves to New York, becomes a world-famous model overnight, and falls in love with a virtuoso violinist (Rudolf Nureyev) who, in

his spare time, hunts terrorists, and who sends the heroine into the Paris lair of an international thug (Harvey Keitel). So absurd, it's almost likable.

SAT., JUNE 8

3:00 p.m.
⑪ **Fool for Love** (1985). Robert Altman directed Sam Shepard's play about an egomaniacal stud and his girlfriend. As Eddie, Shepard is remote, impersonal, even put-on; Kim Basinger is a spectacularly beautiful movie slattern, but too genteel. With Harry Dean Stanton. (2 hrs.)

6:00
② **Names Can Really Hurt Us.** Forget sticks and stones—take a look at what junior-high students learned in their workshop about identifying and dealing with prejudice. (30 min.)

⑬ **The Civil War.** Tonight and next weekend, an entire rebroadcast of Ken Burns's celebrated documentary series. Three segments tonight: "The Cause—1861," followed at **8:00** by "A Very Bloody Affair—1862," and, at **9:00** "Forever Free—1862" (1 hr. 30 min.).

8:00
⑪ **The Magic of Music.** Dick Clark and Anita Baker are hosts of a tribute to music from ragtime to rap. Paula Abdul, Phil Collins, Patti LaBelle, and others perform. (2 hrs.)

9:00
⑦ **Stranger on My Land.** A largely predictable, occasionally dramatic 1988 TV movie about a Vietnam vet fighting the federal government to keep his ranch from being seized for the expansion of a missile base. With Tommy Lee Jones, Dee Wallace Stone, and Ben Johnson. (2 hrs.)

CUNY **Pepe le Moko** (1937). Julien Duvivier's romantic film, with Jean Gabin as a criminal who is safe as long as he stays in the Casbah of Algiers and Mireille Balin as the beautiful woman who tempts him to a dangerous freedom. Highly atmospheric and highly recommended. (1 hr. 30 min.) Also shown Sunday at **9:00 p.m.**

10:30
⑬ **The Tunes of Glory** (1960). Susannah York selected an excellent film in which to bow—a taut drama about tension between a departing colonel and the younger, less jaded man who will replace him. With Alec Guinness, John Mills; Ronald Neame directed. Followed, at **12:20**, by Neame and Guinness again, this time in a 1952 comedy with Glynis Johns and Petula Clark, **The Promoter** (1 hr. 30 min.).

11:00
HBO **Garry Shandling: Stand Up.** Among Shandling's admissions in his latest stand-up show, filmed at the University of California in Irvine, is "I don't talk about my hair anymore—I matured and *realized it's the hair you* have on the inside that counts." (1 hr.)

SUN., JUNE 9

NOON
⑪ **Puerto Rican Parade.** A live broadcast with host Geraldo Rivera as the parade wends its way up Fifth Avenue. (2 hrs.)

MAX **From Here to Eternity** (1953). A gripping, Oscar-winning drama, based on James Jones's novel of life in the Army barracks of Honolulu just before the attack on Pearl Harbor. With Burt Lancaster and Deborah Kerr as illicit lovers, and Frank Sinatra and Montgomery Clift as wonderfully rendered buddies. Fred Zinnemann directed. (2 hrs.)

1:00
⑤ **Rachel and the Stranger** (1948). A smart Western about a man whose love for his wife isn't truly unleashed until a stranger comes to town. *With Loretta Young,* William Holden, and Robert Mitchum as the new rival. (1 hr. 55 min.)

1:30
⑬ **We Do the Work.** A new magazine series on the lives and times of the working class. This episode looks at Pullman-car porters and heroes of the San Francisco earthquake. (30 min.)

3:00
⑬ **American Masters—"You're the Top: The Cole Porter Story."** Pianist Bobby Short, who ought to know, narrates this special on Porter, which includes film clips, archival footage, and interviews. (1 hr.)

3:30
⑦ **Senior Players Championship.** The final round of the elder statesmen's quest for part of the million-dollar purse. Defending champ Jack Nicklaus takes on challengers Lee Trevino, Arnold Palmer, and the effervescent Chi Chi Rodriguez.

5:00
AMC A Gregory Peck *marathon starting with* William Wellman's great Western **Yellow Sky** (1948). At **7:00, The World in His Arms** (1952), with Peck as a seal-poaching seaman rivaling trapper Anthony Quinn and wooing Russian countess Ann Blyth; Raoul Walsh directed. **The Man in the Gray Flannel Suit** (1956) plays at **9:00**; Nunnally Johnson wrote and directed this swell tale of a young P.R. man worried about career and family. Finally, at **midnight, Days of Glory** (1944), with Peck playing a Russian guerrilla leader during World War II, his film debut (1 hr. 30 min.).

6:00
⑬ **Broadway Melody of 1940** (1940). One of the best of the series, starring Fred Astaire and George Murphy as usually friendly dance rivals. Cole Porter's songs are divine, as are the Astaire-Eleanor Powell duets. (2 hrs.)

7:00
⑨ **Forbidden.** Jurgen Prochnow and Jacqueline Bisset star in this 1985 made-for-cable version of Leonard Gross's *The Last Jews in Berlin*, about a German aristocrat who falls in love with a Jewish man at the outbreak of World War II. (2 hrs.)

㊿ **Taxi** (1932). James Cagney in a red-blooded picture about warring cab companies. Not too shabby. (1 hr. 30 min.)

8:30
② **All in the Family.** Archie, moonlighting as a cabbie, gets in an accident and decides to hire a Jewish lawyer to sue the other driver, who is also Jewish. A surprise lurks. (30 min.)

9:00
② **Weekend War.** An architect and a doctor are among the U.S. National Guard civilians whose exercises in the jungles of Honduras turn into the real thing when guerrilla warfare breaks out. The 1988 TV movie stars Stephen Collins, Daniel Stern, and Charles Haid as the only trained soldier in the desperate group. (2 hrs.)

⑬ **Masterpiece Theatre—"I, Claudius."** Another encore of the gripping series about the disastrous lust for power in the Roman Empire, to be shown in its entirety over the next twelve Sunday nights (and rebroadcast Thursdays at **midnight**). This evening, Agrippa's desire to leave Rome disappoints friend Augustus, while Tiberius journeys to Germany to join his troops. Livia summons her son back from Rome, and Augustus makes plans for Agrippa's two sons. With John Hurt, Derek Jacobi, Patrick Stewart, and far too many more to name. (2 hrs.) Also shown at **10:00** on ㊾, at **11:30** on ㉑, and Monday at **9:00 p.m.** on ㊿.

11:30
⑦ **Starlight Hotel** (1987). A good-looking, well-moving film from New Zealand about a strange friendship that emerges between a rebellious teenager (Greer Robson) and a shook-up World War I veteran (Peter Phelps). Sam Pillsbury directed. (2 hrs.)

MON., JUNE 10

8:00 a.m.
TMC "Judy, Judy, Judy," a Judy Garland marathon to celebrate her birth, 69 years ago. First, the all-star spectacle **Ziegfeld Follies** (1946), followed at **10:00** by the equally magnificent **Ziegfeld Girl** (1940). At **12:15**, Judy is a beguiling waitress in **The Harvey Girls** (1946), and at **2:00**, she plays a peacemaking young girl in George M. Cohan's **Little Nellie Kelly** (1940). **For Me and My Gal** (1942) features Gene Kelly's film debut, at **4:00**, followed by **Ziegfeld Girl** again at **5:45**. The circus comedy **The Pirate** (1948) plays at **8:00**, with **The Harvey Girls** showing again at **10:00**. At **11:45, The Clock** (1945), a terrific love story with Robert Walker, followed at **1:15** by **I Could Go On Singing** (1963), Judy's sad, revealing last film, with Dirk Bogarde (1 hr. 45 min.).

10:00 a.m.
⑨ **Desert Storm Parade.** It's the next best thing to being there, with no sweating and no ice cream spilled on your shoes—the ticker-tape parade up Broadway, the fireworks, Skitch Henderson conducting the New York Pops, the All City Choir, and, of course, Robert Merrill belting out "The Star-Spangled Banner." Also covered on ⑦ at **11:00 a.m.**, on ④ at **11:30 a.m.**, and shown at **8:00 p.m.** on ⑪.

8:00 p.m.
⑤ **The Sitter.** A new psychological thriller based on the 1952 movie *Don't Bother to Knock*, which starred Marilyn Monroe. An author and his wife, staying in a hotel, hire a baby-sitter to watch their five-year-old, who is then subjected to the wicked schemes of the mentally disturbed sitter. (2 hrs.)

⑬ **Igapo—Quest in the Flooded Forest.** A look at how the rare creatures of Ecuador's Amazon forest survive their challenging environment. (1 hr.)

9:00
⑬ **Losing Control?** Gary Krane's award-winning documentary posits how easily an accidental nuclear war might occur. Including interviews with former U.S. Secretary of Defense John McNamara, Senator Sam Nunn, and Daniel Ellsberg; Bill Kurtis narrates. (1 hr.)

10:00
⑬ **Grounds for Peace.** An exploration of the Irish conflict, from its historical evolution to the violence of today. (1 hr.)

TUE., JUNE 11

7:30 p.m.
HBO **The Tale of Peter Rabbit.** Beatrix Potter's sublime children's story as a new animated musical, narrated by Carol Burnett, with songs by Sheldon Harnick and Stephen Lawrence. (30 min.)

SHO **Orchestra!—"The Conductor."** A bi-weekly special that looks at an orchestra's inner workings, with hosts Dudley Moore and Sir Georg Solti. This segment focuses on how Maestro Solti runs the whole show. (30 min.)

8:00
⑤ **Johnny Dangerously** (1984). Amy Heckerling's film is mediocre at best, a satire of gangster films that stars Michael Keaton as a poor but honest young man of the thirties who joins the mob to pay for his mother's pancreas operation and becomes a top criminal. (2 hrs.)

⑬ ㊾ **Nova—"The Controversial Dr. Koop."** A profile of the outspoken former Surgeon General—surely the first to ever rate his own television program (*C. Everett Koop, M.D.*, Sundays at **7:00 p.m.** on ④).

㉑ **Lucky Number.** Charles Gibson of *Good Morning America* takes a look at compulsive gambling—from the prancing ponies to the whirling Ping-Pong balls. (1 hr.)

A&E **Biography: Jacqueline Kennedy Onassis.** A world-premiere profile about Jackie O., from Camelot to Onassis to Doubleday. William Buckley, Dan Rather, and John Davis join others in discussing the enchanting yet enigmatic woman. (1 hr.)

9:00
② **Bridesmaids.** A so-so 1989 TV movie about four best friends who reunite for another friend's wedding in their hometown. Shelley Hack, Sela Ward, Stephanie Faracy, and Brooke Adams poke around the old town, telling secrets, lies, and, finally, the truth. (2 hrs.)

⑬ **Frontline—"The Color of Your Skin."** A look at a sixteen-week U.S. military course that asked a dozen Americans—including blacks, whites, and Hispanics—to vent their racial feelings in the hope of heading off future racial conflicts. (1 hr.)

A&E **The House of Blue Leaves.** A taped 1986 performance of John Guare's hit Broadway comedy/drama about the lives of Artie, Bananas, and Bunny on the day the pope visits New York to plead for world peace. Tonys went to John Mahoney, Swoosie Kurtz, and director Jerry Zaks, as well as set designer Tony Walton. (2 hrs. 30 min.) Also shown at **1:00 a.m.**

10:20
TBS **The Great Escape** (1963). The cast, script, direction, and photography are all as great as the escape. Steve McQueen, James Garner, Richard Attenborough, and many others plan a complex escape from a German POW camp. (3 hrs. 30 min.)

1:00
⑦ **Love Is Never Silent.** A solid and moving 1985 TV movie starring Mare Winningham as the daughter of deaf parents, struggling over whether to leave home or stay as her parents' connection to the hearing world. With Cloris Leachman and two excellent actors from the National Theatre of the Deaf—Phyllis Frelich and Ed Waterstreet. (2 hrs. 5 min.)

2:00 a.m.
⑪ **Shoot the Moon** (1982). A painful comedy of raw nerves, hostility, and sympathy—a great, deeply intimate movie about an American family. With Albert Finney and Diane Keaton as the perfect couple whose marriage ends after fifteen years; Alan Parker directed. (2 hrs.)

NEW YORK

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APARTMENT New Jersey

Belleville—Newly renovated 4-rm apt in 2-fam house w/pvt entr. Lots of windows, backyard. Walk to NYC trans! $675/mo plus ht & hot water. 201-256-4037 - owner.

HOUSE Westchester County

WESTCHESTER COUNTY
Spectacular 10,000 SF stone barn on 4 beaut acres - with all the amenities for a large family or elegant entertaining. 7 BR, 5 bth, formal DR, LR w/fireplace, lge family room with balcony and gourmet kitchen. Beaut tennis court & new IG pool with terrace. Plus 2000 SF apt for guests or caretaker. Offered at $1,350,000. **Coldwell Banker Limited Editions - 914-265-9678**

HOUSE Connecticut

OLD GREENWICH
Commuter's Dream! 5BR, 3 1/2 bth contemp Victorian; architect-renov: fpl; EIK; fab MBR. Nr train/wonderful beach. $599K. Hurry - won't last! **203-698-1768**

HOUSE New Jersey

PINES LAKE, WAYNE 22 Miles GWB. WATER, WATER, EVERYWHERE!
Lakefront Executive Colonial. Private, landscaped 3/4 acre. Swim - Fish - Sail. $925,000. Owner: **201-835-3161**

It's Easy To Sell That Special Property. Just list it in **Town & Country Properties!** Call Christina Post at 212-643-6500.

HOUSE Nassau-Suffolk

PORT WASHINGTON SANDS POINT
Call For Free Brochure
Gold Coast waterfront community just 35 rush hour minutes from midtown. Top school system. Midas Touch needed for unique Normandy Manor, 3 plus Sands Point acres, Old World charm and separate guest house. $1,200,000 nego. Contemporary/colonial $250,000, others from $300's.
HARBOUR TOWN REALTY
1-800-562-3377

LI Waterfront Retreat!—Furn house for sale/rent. 1 acre. Rental $4,500/mo. Sale at $650,000. 4 BR, wbfplc, air, new kitchen, in-ground pool. Spec view of LI Sound, private beach. Owner: 212-888-7777 - wkdays, 9-5. Weekends: 516-369-1641.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

BIKING AND HIKING AND WALKING

Country Inn Cycling Weekends—Bucks Co. Biking - New Hope, PA. 215-862-0733

SAILING

RENT A 37-FT YACHT—EASTERN LI. Your private crew will sail you to adventure. By day/wknd/week. 516 589-8479

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

CRUISE

Cruise Discounts—Name the ship/date. We quote the special rate. 914-763-5843

DISCOUNT CRUISES
International Tours 212-242-2277

New York Magazine's Travel Section—Reach 1.6 million active readers who are looking for places to go, things to do...in and out of the city! To place your ad, call Kendra or Cynthia, 212-643-6500.

SEASONAL RENTAL

Berkshires - Near Tanglewood
New 2, 3, 4 & 5-BR lakefront homes w/ fireplaces, jacuzzi. Free use of: 60' heated pool, 9 tennis courts, sailing, canoeing & much, much more. Available by the week-end, week & month. **1-800-676-3337**

TIRED OF HAMPTONS' TRAFFIC?
45 Min. From Manhattan
On The Ocean - In Atlantic Beach
Cabanas / Bath Cabins
OLYMPIC-SIZE SWIMMING POOL
ALL SPORTS FACILITIES
Sands BEACH & TENNIS CLUB
Beech Boulevard
Atlantic Beach, NY 11509
Write For Color Brochure, Or
Call Lynn: **516-371-4003**

BED & BREAKFAST Massachusetts

CAPE, VINEYARD & NANTUCKET—Personal, group & corporate vacations & business bookings. Inns, B&B's, Houses. Call Molly: 508-457-1544.

Downtown Boston—The Terrace Townhouse - a charming B & B in an 1870 townhouse. Awaken in the luxury of the past. 617-350-6520

BED & BREAKFAST New York

Manhattan—Deluxe B & B rooms, private bath. Murray Hill area. $75. 212-213-1484

Pvt. Apts For Travelers—In Manh. Abode Agcy: 212-472-2000 / 800-835-8880

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant new poolside guest wing. Every amenity. Complimentary bkfst. Daily cocktail party. Beach club. Walk to everything. **1-800-253-3466**

See Your Name in Print & get responses. Call The Travel Section 212-643-6500

INNS AND LODGES New York

Huff House - Inn/Resort—4th generation owners. Secluded mtn beauty, SW Catskills, 2 hrs NYC. Tennis/Golf/Htd Pool/Trout Pond, exc food/wine. Seminars (90). Roscoe, NY. 607-498-9953.

Montauk "The Country Inn By The Sea" Heated pool, tennis. Golf, fishing, horses nearby. Walk to village & ocean. A/C, Color TV - all rooms. From $39.50 dly pp/dbl. Incl great meals. B & B avail. **Shepherds Neck Inn** - Montauk, 11954. In NY: 800-345-3511 / (516) 668-2105

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

RESORT New York

Hamptons--Drake Motor Inn—Nr ocean. Pool, A/C, free docking. 516-728-1592

Fire Island - Ocean Beach: Jerry's Rooms & Effcy Apts - Reserve Now For Memorial Day. Rated #1 - Frommers Guide to NY State. Daily & wkly rentals. **516-583-8870**

Continued on next page.

TRAVEL

Continued from previous page.

RESORT
New York

Shelter Island Resort—AAA. Waterfront, sundecks, panoramic views. Great food. Swim, bikes, free golf. Color TV, Phone. Tennis nrby. Midwk - 3 nites, $89 pp dble. Shelter Island, NY 11965. **800-287-5454**

Private Beach—Picturesque. Sailing, Fishing, Swimming, Tennis. Cottages, Lodge Room - incl bkfst. **Peconic Hotel** - Shelter Island, 11965. 516-749-0170

HEALTH RESORT
New Jersey

Vacation With A Purpose—Lose bodyfat, relax by the sea. Free tape. 908-775-7575

HOTEL
New York

Chelsea Inn - 46 W. 17th St.
Charming rms w/kitchen. From $70/day.
In NY - 212-645-8989 1-800-777-8215

...TRAVEL...TRAVEL...TRAVEL...
Reach Over 1.6 Million Readers
Who Love To Travel! Call 212-643-6500

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Oceanfront Villa Overlooking Saba and Romantic Sunsets. "Once Around" location. 2 BR/bth, full kit, pvt pool, maid, A/C. **914-778-2581**

See Your Name in Print & get responses.
Call The Travel Section 212-643-6500

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST IS HARD...WE'LL MAKE IT EASY
Manhattan Referral Service ℠ matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

Sex Problems?—Male counselors. Private, patient & confidential. 212-832-6659

Men/Women Group Therapy—Focused on making romantic relationships work, led by licensed psychologist. Limited to 10, balanced men/women. 10 sessions. leave address for Dr. Thomas anytime at 212-599-6001 - for Free Brochure.

Divorced/Separated—Support Groups & Indiv. Counseling. NYC/LI. 516-944-5526

A SHORT-TERM THERAPY WITH LONG-TERM RESULTS. Individual, family & group. Multiracial, gay & straight. East Side Center For Short-Term Psychotherapy. 212-941-8844

Thought Therapy!!!—Learn To Think Better. Free Information. 212-724-0984

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists
In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

DANCE

Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

DENTAL

BRIGHTEN-UP
$40 *
Teeth Cleaning
Complete Exam
X-Rays • Cleaning
All Phases Of Dentistry
Insurance Plans
Accepted
* 1st visit only. Expires 12/31/91.
TUDOR CITY DENTAL GROUP
212-697-4690
304 E. 41st St. Near 2nd Ave.

HEALTH & BEAUTY

ELECTROLYSIS - IB PROBE, Facials, Waxing. Sterile Procedures. Lenore Valery, 'The best!' - 23 Beauty Editors Agree. Certified. West 57th. 212-757-6585

Tone & Firm Your 22 Facial Muscles—
With The "Face-Lift" Alternative.
Health/Beauty Connection. **212-688-1990**

Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

HOLISTIC HEALTH

THE EBONY MUSE
Executive Sanctuary 212-686-3273

Medical Electrolysis—Holistic Skin Care. Major Medical Accepted. 212-988-6570

Jupiter Foot Reflexology—By App't. 1 Hr Blissful Relaxation - $70. 212-691-2567

HYPNOSIS

Quit Smoking—Only one session. Certified hypnotherapist. 212-265-2772

Therapeutic Hypnosis—Weight, Smoking. Phobias. Sessions by PhD. 420-9017

Hypnosis - Counseling For Weight,
Smoking, Anxieties & Personal Problems.
Dr. Winter - 50 E. 42nd St. **212-867-4145**

MASSAGE/THERAPEUTIC

Mano Matthews—Also dancers'/sports massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue Pressure Points. Injuries. Jeanie. 7 Days. 750-8947

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 days.

Licensed Therapeutic Massage—For Men & Women. Douglaston, NY. 718-225-1123

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 594-1602

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th, NYC. 212-447-6666

Stimulating Swedish/Shiatsu—Studio. Resid./Office Avail. Joyce. 212-696-0043

Shiatsu/Swedish. Sauna & Shower.
Dix Hills & Huntington, LIE Exit 49.
By Licensed Masseuse. 516-271-4646

LOTUS SHIATSU
Shiatsu - Swedish
Residential Service
NY PENTA Hotel
(212) 502-8732
Open 7 Days. Men & Women.

Massage Techniques—Hauppauge. Just A Call Away. Residential 516-348-7082

MEDICAL

NORPLANT: New Contraceptive
5 Years Pregnancy-Free - Reversible.
A. Roufa, MD, Gyn. 212-744-4200

Colon Therapy—A sanitary cleansing program with a certified nurse. Same equipment as New Age Spa. **212-831-6433**

RN - Irrigations—Individual Disposable Packs. Painless. (Seen-TV) 212-725-1425

Experienced Acupuncturist/Internist—Ling Sun Chu, MD. 107 E. 73rd - 472-3000

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Treated with Lasers
➡ Call For A Consultation At No Out-Of-Pocket Expense.
➡ Painless, Safe Treatment.
➡ Most Insurance Plans Accepted.
Laser Medical Associates
Call Free: 1-800-MD-TUSCH

PHYSICAL FITNESS

Beach Bodies—Private in-home trainer. Best workout in town. 212-247-6934

One-On-One Aerobics—Weight-Training & Diet Counseling. 212-873-6403

Personal Trainer—Former AAU Mr. America Body Builder. Will tailor to your individual goals. **Lou Denis 718-424-8709**

Personalized Exercise - 212-966-1249—Expert instruction in your own home.

Shape Up At Home Or Office—Certified, one-on-one fitness inst. 212-628-8189

SMOKING PROGRAMS

QUIT SMOKING...ONCE!
Free of Pain • Free of Withdrawal • Free of Weight Gain
for almost everyone
As seen on **TV** & in **PREVENTION** magazine.
Smoker's Medical Clinic Carolyn Price MD
E63rd & Lexington, NY
Individual appointments only June 7,8,9 1991
Call TODAY 800-346-5978

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

Weight Loss! Low Cost & All Natural—Lose 15-27 Lbs (Average) In 30 Days. Guaranteed Results. Kevin 516-221-4620

THE SPA AT GRAND LAKE, CT.
Under New Ownership - remodeled rooms. Lose up to 10 lbs. per week
while being ***pampered.***
·3 Gourmet Diet Meals ·Free Massage Daily
·Fitness Classes ·Yoga, Spa, Indoor Pool.
Call us for the most relaxing vacation of your life!
Outside CT: 1-800-THE SPA-1
In CT: 203-642-4306

Natural Buttock Reduction—Free Consultation. 212-249-0835

Compulsive Eaters—Anti-Diet approach. Servicing five boros. 212-884-6268

WEIGHT CONTROL & MEDIFAST
· Medically-Supervised Weight Loss
· Personalized Eating/Exercise Plans
· Behavior Reshaping
· Long-Term Maintenance
· Possible Insurance Reimbursement
RENAISSANCE MEDICAL GROUP
34th & 2nd ➡ 212-686-3131

LOSE UP TO 10 LBS OR MORE IN ONE WEEK!
At the **GARDEN SPA INN** (formerly Grand Lake Spa, CT). Our Great Program Continues With · Free Massage Daily · 3 Gourmet Diet Meals a Day · Year-Round Pool.
(800) 232-2772 (201) 303-0717
Less Than 1 Hour From NYC
GARDEN SPA INN, NJ

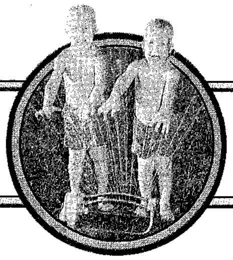
LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision.
Daily phone contact. 500-800 calories
daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week -
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
212-517-1495

The Race To Get Into Swimsuit Shape Is On!
No one races harder or does more to stay well than **NEW YORK Magazine's** 1.5 million readers. Call Mark Bristow at 212-643-6500 to place your ad in NEW YORK Magazine's **Health And Fitness.**

NEW YORK  KIDS

CHILD CARE

Mother's Helper Available—For travel or summer home. Experienced 15-year-old honor student. Top refs. 718-468-4991

Let Them Entertain You!—You'll find some of the city's most talented & charming performers in our NEW YORK KIDS Classified Section. Call 212-643-6500.

ENTERTAINMENT/TEEN AND PRE-TEEN

BAR MITZVAH EXPERT
Eric Silvey Ent. - 16 Yrs Exp. **212-486-9517**

ENTERTAINMENT

Casey The Baby Chimp—Only live performing baby chimp in NY. 914-357-3318

Gandalf Recommended By NY Magazine
Puppets, Magic, Unicycle, Wizard-Clown
718-465-8511 / 201-567-5044 / 516-295-5108

Bubble Gum Entertainment—Theme parties, costumed characters, songs, balloonimals, face-painting. **914-693-3819**

Adam The Great Entertainment—N. Turtles, Mermaid, Mr. & Mrs. Mouse, Clowns, Barbie, & more. **718-843-1063**

A Touch Of Class DJ's—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-601-8207**

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

SUMMER ENTERTAINING

New York Summer Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Leading Caricaturist—Enliven your business or private party. 212-873-1695

Herman—"Party Artist Par Excellence." Unique portraits via mail. 914-357-3318

Top-Rated Caricaturist—Parties, corporate. on paper or T-shirts. 516-931-0722

I Draw A Crowd!—Cartoon Portraits & Sculptures. L.R. Edmonds 212-724-2800

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Call 212-643-6500—To place your ad in NEW YORK's Entertaining Section.

ENTERTAINMENT

Hotbodies—Strips/Bellies/Photos
516-424-4016 · 212-912-1705 · 718-343-3535

ClASSACT SINGING TELEGRAMS
Send Your Dad His Very Own Song!
BALLOONS & GIFTS
BELLY DANCERS & STRIPPERS
All Boro's & LI **718-482-7464**

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
Free Roses! 212-627-3055; 516-328-6700

● STRIPTEEZ•A•GRAM ●
The ONLY Gift That UNWRAPS Itself!
212·391·2480 · 718·352·9423 · 516·579·5435

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The finest entertainers for every occasion.
Corporate/Private Parties. **(212) 781-1440**

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The original balloon delivery and decorating service.
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• MASTERCARD
• AM EXPRESS
For nationwide delivery information, call above number or 1-800-424-2323

Superstrippers—Sexy, young M/F. Choose from photos. 212-496-1000

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

JOSH SANDS' "THIS IS YOUR LIFE"
Personalized - **"ROAST N' TOAST"**
Home/Pvt. Spouse/Parents - B'day/Anniv.
Hilarious! **212-713-5330 / 201-679-0874**

Yenta-Gram®—Yenta comediennes deliver hilarious, personalized nagging messages - all occasions. **212-475-0566**

AMBER!
FEMALE STRIPPER for **OFFICES**
Business professional who'll fool anyone.
Birthdays, Promotions, Retirements,
Parties Too! No Agency Commissions.
AMEX. NY/NJ. 201-795-4892

Theater-To-Go—Roasts, Improv, Magic, Standup, Murder Mysteries. 212-496-1000

Movie Madness®—Zany director leads guests in a hilarious custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708**

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Gift Baskets • Bouquets · Nationwide
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212-226-7900 • 718-263-3855

"Bravo!" Entertainment--NY's Top Talent at Fair $$. **Murder Mysteries,** N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

BELLY-GRAMS UNLIMITED
Strippers, Gorillas, Balloons, Hulas, Fortune Tellers. 212-206-6363. AX/MC/VI

FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests.
Movie, magazine, sport themes, etc.
Also: diving for dollars, recording studios.
Music Videos. **1-800-223-6060,** lit avail.

UNIQUE THEME PARTY
Specialists - Complete Entertainment—
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Calypso, Old West, Mardi Gras, Rio, '50s
2001, Comedy, Medieval, 1920's, Fantasy
Barry Dean - 516-536-6606 / 212-809-6666

Cineplex Odeon Group Tickets—43% off for your Company Org. 212-689-5126

Sexy Strippers—Hot Show, M/F, Great Looks. Pick From Photos. 212-744-9000

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

MAGIC AGENCY, INC.
Representing the Best in Magic. Complete Entertainment Packages. **212-288-9133**

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

DIAL-N-ACT • 212-861-2438
Bachelor/Bachelorette Party Specialists

$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

COMEDY HYPNOTIST
Unique, Exciting Unusual Entertainment.
Corp or priv. **Adam Jason 718-845-0933**

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

Helium Balloons - $22—Flowers - Free Local Delivery. AMEX. 212-864-3800

● BASKETS-TO-YOU ●
BALLOONS-TO-YOU
● NATIONWIDE ●
We do it **ALL! 212-466-9274 / 516-868-2325**

VENTRILOQUIST COMIC
TV/Club act - direct to you. **718-252-1876**

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. **201-342-2121**

UNIQUE PSYCHIC PARTIES
George Koury
212-642-5027, 914-657-8308

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

Magical Entertainment—Only the finest corporate/private occasions. 212-885-3038

ENTERTAINMENT/MUSIC

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 **516-374-5422**

· KIMBALL MUSICAL SERVICES ·
Bands & DJ's. Rock, Jazz, Classical, Caribbean & International. **212-465-9114**

!!! SAMBA & CALYPSO !!!
Hot Brazilian Music/Dancers. Caribbean
Themes. Lambada, Limbo, Jazz & DJs.
SAMBA NOVO (718) 965-1765

Kenneth Mallor
Pianist
(212) 877-3091

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

MARK SONDER MUSIC, INC.
The Right Music For Any Gathering!
212-876-3500

To Advertise In
NEW YORK Magazine's
ENTERTAINING
SECTION
Call 212-643-6500

Continued on next page.

SUMMER ENTERTAINING

Continued from previous page.

ENTERTAINMENT/MUSIC

Mind-Sweeper DJ's—Great party music, 30's-90's, lights, prof. refs. 718-875-9824

Memorable Music—Prof. Disc Jockeys for every celebration! 718-846-5036

Top Int'l Violin-Duo—Charms dinner guests - 5,000 songs! Broch: **718-478-2982**

BOK MusiC **Bands, DJs, etc.**
"Not Your Typical Wedding Music."
Call Brendan: 914-723-0739, 212-794-2788.

A Touch Of Class DJ's—Music Videos, Videotaping, Balloons - 718-966-0255

Best Swing Band · Lowest Price—Unmatched Credentials. 212-245-3059

Call 212-643-6500—To place your ad in NEW YORK Magazine's KIDS Section.

Flute & Guitar Duo 718-643-4608—Int'l. Artists For All Occasions.

FUNKESTRA—From Coast To Coast - AMERICA'S HIPPEST Wedding Band! Incredible Brass & Vocals. **212-387-0955**

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614

JAZZ/CLASSICAL—Duos, trios & up. Also featuring South American music. Call Greg - **212-727-0219, 201-762-5893.**

Ken Gross Orchestras
Ballroom, Pop, Klezmer, Rock.
Music to Match the Moment **718-229-5522**

Kit McClure Band—Elegant ladies play great dance music. 40's-90's. **212-864-6759**

Kurtis & Violin · (212) 315-3036
Strolling/Paganini to Porter/Orchestras

MARTY STEVENS ORCHESTRA
Cole Porter, Jazz, Motown,
Contemporary, Classical. **212-517-3008**

Mike Turitto—Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

Mobile Music DJ's—Best of the 30's-90's. Joe Shane - 212-254-1549 / 914-769-9056

One Man Band Ltd.—Cory Morgenstern. 212-601-4269. Music for all occasions.

Park Swing Orchestras—Masterful musicians playing all styles. 212-737-8849

Pianist/Singer—Elegant, Swinging Cocktail Jazz. Jonathan L. Segal 212-222-3169

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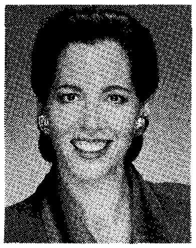

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Tall CPA/MBA—Nice-looking, sincere Jewish guy, 40, 6'3", 210, kind, considerate and down-to-earth. Seeks attractive, sincere, highly literate, slender female, 30-38, Jewish/non-Jewish, for best friend, sharing, love and marriage. Interests include old movies, theater, photography, museums, travel, reading, dining out, good conversation, anything cultural - and willing to explore. Am an avid racquetball player. Please send detailed note/phone; photo not essential but would be appreciated. 9395 ✉

Bright, Beautiful, Talented Lady—Hoping to meet tall, successful Christian man, 40-53, with warm heart and laughing eyes. She's exceptionally warm, vivacious, educated and enchanting. 8178 ✉

Attractive European Countess—45, blond, adaptable to life in any country and culture, seeks marriage with lots of love to spontaneous, romantic, very successful man with heart and class, 45-65. Photo/particulars please. 9420 ✉

Stop The Presses!—Journalist, 38, tall, trim, handsome and athletic, seeks bright, beautiful woman for adventure, romance and good times. I enjoy books, movies, sports, travel and people who don't take themselves too seriously. My standards are high. If yours are too, please send note/photo/phone. 6427 ✉

North Shore, LI Physician—39, seeking to meet a sincere, down-to-earth woman with healthy values that could lead to a long-term relationship. Compassion, warmth and stability are important. Photo appreciated, but optional. 8175 ✉

Pretty, Petite, Vivacious—Manhattanite, Jewish, 36, with dark hair and eyes, seeks loving, secure man to share city life and ocean waves. 6443 ✉

Scandinavian Beauty—Tall and elegant, feminine, seeks spontaneous man (37-50) for friendship, romance and passion. I am unpretentious, with playful humor and old-fashioned values. Professionally sophisticated and prefer the same. 6446 ✉

Sailor—45, slim, petite, pretty female seeks sailboat owner who wants experienced cruiser/racer - for crew and possible long-term relationship. 9407 ✉ ☎

Tall, Dark And Handsome And Rich—Wealthy lawyer/merchant banker, 38, 6', recently divorced, traditional Jewish values, incurably romantic, forever playful. Enjoys fine dining, intimate conversation, five-star travel and lazy Sundays. Seeks tall, slim, beautiful, elegant, sensuous, mysterious woman under 35 for magical relationship. Photo/note. 9412 ✉

Once Upon A Time—Incurably romantic, caring, leading young surgeon, quite handsome, adventurous, fit, tall, lived in NY. Alas, despite incredible professional success and joy, he dreamed of his other half - a sincere beauty under 38 to share life's treasures. One day she sent a note and photo (essential), and then... 6455 ✉

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Successful, Handsome, Entertainment—Executive, early 30's, seeks attractive, independent, free-spirited woman, 21-35, who loves the beach, fast cars and exotic travel. Photo/phone. 8193 ✉ ☎

Brilliant, Beautiful, 29 Year-Old MD—(Jewish) 5'7", warm, high integrity, athletic, would like to meet professional man, 28-40, JD/DDS/MD/MBA, with kind heart, zest for life, for fun times and romance. Photo appreciated. 8197 ✉

Seeking Politically-Aware Male—For third-world country adventure travel. Be well-read, worldly, gentlemanly, spontaneous, solvent. If relationship develops from this - wonderful!! I am a multilingual Asian-American female of child-bearing age - extremely world traveled - with contacts in high political and international circles. 9419 ✉ ☎

Manhattan Jewish Male—Successful, youthful 50's, seeks trim, pretty female, 30-43. Share conservative politics, beach, 1930-'40s music. Photo. 6436 ✉

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Lovely Lawyer—Seeks lasting love. Single Jewish female (age 45) who is tall, slender and pretty, intelligent and witty, seriously seeks professional man who is compassionate and intellectually inclined, who enjoys city weeks, country weekends and island getaways, and who desires lifetime of love and laughter with that special someone. Photo, note, phone. 6454 ✉

Read My Lips—And I'll read yours - if you are a woman, late 30's-late 40's, over 5'6", exceptional, articulate, vivacious, accomplished, with the time, ability and interest to share life with a tall, equally exceptional, successful man who seeks the gift, not just the gift-wrapping. Note/photo optional or call 6445 ✉ ☎.

Handsome Man—Mid 60's, looks 30 - enjoys arts, armchair tennis, bridge. Seeks Miss Haversham. 9397 ✉

Dance With Me—I mean really! Petite, vivacious female seeking attractive male ballroom dancer who, like me, works hard to achieve excellence in all areas but enjoys laughter! Playing tennis/backgammon, stimulating conversation, going to the theater/good restaurants - a plus! 38-50. Photo and note. 6439 ✉ ☎

This Pretty—Black (Lena Horne type), professional woman, 40, compassionate, highly-principled, romantic opera lover seeks professional gentleman, 45-60, for meaningful relationship. 6435 ✉

Sweet Writer—Funny, successful psychology writer, who is beautiful, thin (truth or dare), mid 30's, ready at last for marriage and family with handsome, ambitious, tall male, 30-45, who wants wine, woman, song. Photo a must. 9405 ✉

European Architect—Charismatic, intellectual, athletic, 5'10", 38 - seeks flashy NY Venus. 9417 ✉

Are You Upbeat And Sexy?—Are you fun to be with? This pretty, 5'2", dark-haired, green-eyed female professional with a good body and great legs would love to meet you. If you're around 40, Jewish, young-looking and acting, please write! Would love a photo! 9424 ✉

Pretty, Blue-Eyed Blond Artist—Slender, romantic, fun-loving, seeks man, 60 plus, who is physically fit, sensitive, secure, to share the arts, travel, long walks, quiet dinners, etc. Photo/phone/note. 6451 ✉

Selective Female—Late 50's, seeks male counterpart for better things in life. Artistic, musical professional, slim, attractive, youthful, multifaceted Manhattanite. Note/phone. 6452 ✉

Stunning, Seductive, Professional—35, Jewish female who has it all, desires serious relationship. Photo. 9413 ✉ ☎

The Tender Trap—Very successful investment professional with high hopes, seeks a marriage-minded female who is willing to be an equal partner in the pursuit of happiness. You are Vogue not Cosmopolitan, run don't walk, athletic and assertive, studious and sexy, bright and beautiful, simply too marvelous for words. You enjoy ballet and baseball, mountains and museums, champagne and sunshine. You must be young at heart but experienced enough to know that something wonderful happens in summer. I am 41, Christian, divorced, no kids, no pets, fit and trim, have a city/country life style and am socially conscious and politically aware. Photo is a must. 8176 ✉

Handsome, Athletic, Successful, Funny—Tall and slim, Christian, nonsmoking male - looking for 27-37, very pretty, sincere, intelligent, athletic female. Photo a must. 6468 ✉

Very Handsome—Athletic, successful, youthful 41, Jewish physician seeks European or South American, Jewish professional woman, 28-35, with poise, wit and great beauty. Photo a must. 6448 ✉

Yoo Hoo - I'm Over Here!—Very attractive, sassy female artist, blond, blue-eyed, 5'5", Jewish, 37 years old, seeks her main squeeze. He's 30's-40's, witty, smart, successful, sincere, fit. If you're ready to be half of a dynamic duo... Note/photo/phone. 9414 ✉

Striking, Slim, Upbeat Blond—Blue-eyed, fortysomething Manhattan professional seeks stable, secure, successful male, 45-60, for summer sharing and possibly more. Photo appreciated. 1823 ✉

Classically Dynamic—Strikingly attractive, tall, slender, 45, widow seeks upbeat, caring, cultured professional who is 6' and up and over 42 - who wishes to share his life with someone special. 6457 ✉

Older Man Wanted—For Jewish female, late 50's, not slim and trim, and smokes. You should be over 60, near 6', have acerbic wit and be well-traveled. 6430 ✉

College Student, Male, 36—Cute sophomore, excellent grades, financially successful. I'd love to hear from you. 6459 ✉

Handsome, Fit Painter/Designer—42, sensitive, analyzed, shy, marriage-minded, seeks very pretty woman. Photo. 6431 ✉

Simply Sensational—Pretty, slim, bright, warm, laughing green-eyed blond - seeks smart, funny, kind Jewish man, 35-45, for happily ever after. Photo. 8177 ✉

Pretty Woman—Wants grown-up man (30's-40's) for NYC romance. Juggling career, nontraditional life style, fun, left politics, like this single mom? Write: 9423 ✉

From Putting Up Skyscrapers—To kissing scraped knees. Professional/mom. Slender, very pretty. Can fix broken toilets, throw elegant dinner parties, occasionally get checkbook to balance and survive 25 readings of "Chicken Little" (to daughter, 7). Seeking a loving, sensitive man, with or without children, who desires an independent, thoughtful and feminine woman for friendship/commitment. 8172 ✉

Moderately Famous—Academic scientist, fireside philosopher - attractive, tall, athletic, Manhattan-based, divorced white male of 50 years, with warmth, wit, convertible, canoe and Upper West Side real estate. Seeks outrageously bright, attractive, sensitive and largely happy woman under 39, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo please. 6460 ✉

Are You Full-Figured?—I am male, 35, handsome, warm. Happiness is hearing from you. Thank you. 6458 ✉

Handsome Architect—32, desires a slim Jewish woman to build future. 8179 ✉

Happy Jewish Male MD—37, seeks idealistic Jewish female MD, 24-33. 9422 ✉

Affectionate Oriental Woman—Athletic, cultured, well-off, seeks nonsmoking mate, 45-55 young. 6432 ✉

Pretty, Pretty, Pretty—Smart - elegant, earthy professional woman - Jewish, divorced, 50. Warm, giving, not a bad sort. Love antiques, anything oboe, orangutans. Looking for you: nice guy, playmate/lover/friend, etc. 8188 ✉

Cute, Petite—Warm, single white female - has quick mind, flirtatious eyes. Loves beaches, walks, music, travel. Seeks secure, happy male, 37-48, with zest for life. 8182 ✉

Straightforward—Slightly serious, svelte man, 38, seeks seductive siren who is attracted to adventure, good books and the simple things of life. Photo preferred. 6440 ✉

Not Looking For 'Mister Right'—Just Mister Right Now. Seriously, this attractive, slim, 36, 5'6", blue-eyed blond, Jewish, (you needn't be) female, seeks a happy relationship with a tall, athletic, nonsmoking male, 30-40, who laughs easily, is conversable, thoughtful and fun. 9410 ✉ ☎

Good Humorette—Desires Ben, Jerry or Steve for "sundaes" and forever. Pretty, 5'6", slim, bright, playful, sincere woman - into fitness, romance, travel, the arts - seeks male counterpart, 40-50. Let's melt together. Photo/note please. 8189 ✉

You're The One—Who is a Jewish female, 27-32, enjoys travel, sports and music, and would like to meet a personable attorney. Photo appreciated. 8185 ✉

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Tall, Funny, Offbeat Man—45, seeks playful, down-to-earth woman. 8191 ✉

Meryl Streep Resemblance?—My friends might be stretching it a bit, but I do have her soul. I'd like to meet a gentleman (48-60), sorta handsome, who's interested in his work almost as much as being with his special lady. Note/photo/phone, please. 6461 ✉ ☎

Male Teddy Bear—25, Jewish male, sports-minded, good-looking, warm, professional. Enjoys New York life, movies, dancing or that quiet evening at home with someone special. You're that someone special. Note/phone/photo. 8184 ✉

European Lady—55, youthful, feminine, art lover - soon in US - seeks relationship with cultured Jewish man. 6467 ✉

Creative, Intelligent, Pretty—Dark blond, Jewish female, 33, professional, slim, 5'2", skier. Seeks bright, good-looking, athletic Jewish male, 30-40, for committed relationship. Note and photo. 8186 ✉

Classy, Lively NY Lady—Seeks man of substance. Tall, gorgeous, 45, redhead wants to meet Manhattan man with wit, charm, intelligence. 6472 ✉ ☎

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Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

Catch Of The Week—Terrific Jewish guy, 39, attorney, handsome, 5'8", successful, genuine and caring, seeks slim, pretty, warm Jewish woman, 30-36, college grad, for friendship and romance, marriage and kids. Photo, please. 6423 ✉

Ad Nauseum?!—Sick of false claims?! Then by tonight you're answering this. Figure three days in the mail, it hits me like a ton of bricks. See you in six days! Oh yeah: cute, stable Jewish male, medical professional, 35, good-natured, blond/blue with thin athletic build, seeks pretty, petite Jewish lady to end my ad-writing career. 6426 ✉

Looks, Brains, Warmth And Style—Fun to be with, perceptive, athletic and in great shape - seeks outgoing, fun, assertive Jewish male, nonsmoker, 38-48, with diverse interests, into outdoor activities, strong values, a desire to communicate and ready to share his life. 8190 ✉

I'm Ready To Be Seen By You!—Can I see you? Much work on myself has opened me. I want a partner who sings with joy and plays from his love of God and life. Be over 45, be committed, available, love your work as I love mine. Photo/personal note/phone please. 9409 ✉

Handsome, Athletic, Easygoing Male—34, seeks one very pretty, friendly female. Photo please. 6442 ✉ ☎

Strikingly Handsome Ivy Professional—Romantic, adventurous, wealthy, fit, charming, funny, mid 30's - who enjoys the arts and travel - seeks pretty, educated, affectionate, outgoing, accomplished female, 25-35, for lasting love. Letter/photo/phone. 6359 ✉

Single Jewish Male—Early 40's, professional, Manhattanite, 5'6", loves movies and candlelight dinners, seeks single Jewish female, up to age 40, Manhattan preferred, for love and romance. Note, phone number and photo. 8161 ✉

No Photo Please—Beautiful widowed mom, upbeat, natural, seeks special man, 45-60, previously married. 6429 ✉ ☎

Successful, Energetic Entrepreneur—55, moved to NYC for city life and spending summer at my beach house/sailboat in the Hamptons. Seeks energetic, nonsmoking, slim woman, happy with herself and in charge of her life. Note/photo. 9404 ✉

Manhattan Entrepreneur—42, 5'10", 180. Likes restaurants, Central Park, dry wit. Seeks very pretty lady, 30-40, size 6-8, nonsmoker. Note/photo/phone. 6471 ✉

Lose Your Balance—Stare at passing clouds and whisper. I am a 32-year-old attorney with green eyes and dark brown hair. This note goes to a woman of extraordinary grace and beauty into whose eyes I will pass and forever fall. Photo/phone. 6434 ✉

Down-To-Earth, Sensitive, Sincere—Woman, 35, tall, thin, attractive, who is active and fun-loving and has a good sense of humor, seeks man with similar qualities for friendship, love and possibly a future. Please send note and photo. 9389 ✉

Let's Go Sailing—Attractive, divorced Jewish male, late 40's, 5'7", 160 lbs, businessman - loves the outdoors, sailing, travel. Seeks slim, attractive, honest female, 30-45, to share the good life with. Sense of humor and interest in sailboats a plus. Photo/phone/note. 9402 ✉

Caring, Very Successful—European gentleman, semi-retired, free to travel, would like to meet an attractive, caring, slender, sincere woman, age 45-55. Please send photo with response and phone number. 1822 ✉

Mate For Life—Businessman, 48, 6'3", athletic nonsmoker who enjoys an active life - from skiing to swimming, fast walks to quiet nights - who has everything except you. If you're tired and bored with the singles scene small talk, are ready for a commitment for life and are taller than 5'7", send photo and note. 6444 ✉

Young 49, Single White Man—Caring, loving, adventurous. Enjoys movies, theater, dining out. Looking for possible relationship or just a friend. Uses wheelchair. Physically and financially independent. Resides in lower CT. Look past the wheelchair and you might find the man for whom you've been looking. Note and photo, please. 6409 ✉

Sexy, Slim Brunette—37, Jewish, seeks special man. POB 659, NYC, 10156-0601

Is Life A Fountain?—Vibrant, eclectic, cerebral, Murphylike leggy-blond author seeks exceptional, accomplished, compassionate, well-read, robust mensch (44-56) who's hydrophilic. 6438 ✉

Seeks Sweet, Petite '10'—This handsome, intelligent, self-employed 30-year-old seeks a real down-to-earth knockout. I am athletic and well-built. I love music, fine food, the beach and romance. Note/photo/phone. 6437 ✉

Successful Communications Executive—42 (looks 38.1), well-traveled, vibrant, curious. Seeks male, 36.3-50.5, self-confident (picks own restaurants), culture vulture (knows where off-Broadway is), active (can find bagel shop in five minutes), has own frequent flyer miles. Curious too? Note/phone. 6441 ✉ ☎

Interpersonal Relations Sociologist—Children in college. Seeks slim, cuddly lady, 35-45, for walks and talks, movies, museums and beaches. Photo. 9411 ✉

Beautiful—Slender, petite professional female, 26, seeks professional, caring, tall Jewish male, 28 plus. Nonsmoker only. Note/phone/photo optional. 8173 ✉

Attractive, Kind—Professional, financially secure woman, 41, 5'5". I enjoy theater and dining, would love to ride in a hot-air balloon, shoot the rapids or spend a quiet Sunday on a boat doing the Times puzzle with you. Looking for emotionally/financially secure, professional, nonsmoking gentleman, 38-50, to be friend and lover. Sense of humor and love of life a must. Photo/phone/note. 6450 ✉

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Professional Jewish Female—39, slightly heavy, considerate, sincere, witty and caring. Friends say I am a woman of substance and integrity with a rare sense of humor and insight. I enjoy baseball, long car rides, reading and stimulating conversation. I seek a sensitive, nonsmoking, down-to-earth man, 35-45. 6453 ✉

Barefoot Sophisticate—57, 5'6", 120 lbs, funny when serious, appreciative and aware, my own person. Uncommon woman - learning to look toward "Everyman's" desires with a sophisticated, humanistic, centered, curious, forward-looking Jewish man with alacrity of mind and body. 8174 ✉

Top Ten Traits—That a 6'2", 30-year-old, handsome Jewish MD seeks in a 23-29-year-old, female for late-night romance: warm, attractive, professional, witty, imaginative, traditionally Jewish, family-oriented, literate, vibrant and fit. Note/photo. NYM 8170 ✉

NJ Lady—Tall and slender, 37. Likes bookstores, outdoors and movies. Traditional values, positive outlook. Seeks gentleman! 9415 ✉

Sexy, Spunky, Successful, Pretty, Petite—Professional musician and businesswoman, 34, loves travel, sports, dining, theater and more! Seeks handsome, energetic, fun-loving, successful Jewish man, 28-39. Phone/photo please. 8181 ✉ ☎

Tall, Dark And Very Handsome—28, 5'11", 165 lbs, successful Wall Street investor, Ivy League BS and MBA. Likes nice restaurants, the shore, tennis, skiing, and travel. Looking for the beautiful, intelligent, honest and fun-loving woman of my dreams. Note/photo. 6463 ✉

Dynamic Dentist—28, athletic, outgoing, Jewish, enjoys travelling and warm romantic evenings. Seeks exciting, adventurous female, 21-27. Must be very attractive, sincere. Phone and photo a must. 6464 ✉

Beautiful And Intelligent Woman—Looking for a responsible and educated man with a good sense of humor. I'm interested in music, travel and the arts - how about you? As for statistics, I'm 37, 5'4", 118 lbs, green-eyed brunette who enjoys keeping fit. I'm interested in friendship and romance, for a possible future together. Note/photo/phone. 9370 ✉

Love Is Of The Heart—If you believe so and you are a warm, bright and unpretentious woman - an open, caring and very presentable Chinese-American male, early 30's, wants to share his heart with you. Note/photo. 9374 ✉

Attractive Westchester Attorney—35, desires to meet a warm and outgoing man, 35-38, for fun and possible future relationship. Photo/note/phone. 9372 ✉

Attorney—46, divorced, tall, with many interests, seeks serious relationship with professional woman, 40-45. 8168 ✉ ☎

African Male Wasp (40's)—Seeks NY lady honeybee who is slim, trim and happy, for fun and above all, friendship with good humor, music, theater, long walks and all that life has to offer. Note, phone, photo to NYM 8167 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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New Orleans Lady—Corporate Controller, 43, divorced, visiting New York in July. Seeks companion for dinner and show. Will recriprocate when you visit New Orleans. 8151 ✉

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Rubenesque Redhead—25, seeks romantic nice guy, 25-31, who loves to laugh and explore NY. Photo/phone. 8162 ✉ ☎

Central NJ—30, 5'9", pretty, slim, MBA. Enjoys literature, beach, travel, movies. Seeks NJ professional guy, 30-39, with like interests and a romantic streak a mile wide. 8165 ✉

Blue-Eyed Beauty—Jewish, 29, Ivy, creative. Am bright, warm, witty, fun, unpretentious, great figure. Love tennis, skiing, travel, profound discourse. Seek brainy, humorous, sporty man to love, live and laugh with. Pix. 9416 ✉

Pretty Green-Eyed Brunette—5'6, 125, warm, funny and bright, lives in NJ, enjoys golf, travel, dining, 40, seeks attractive, successful, secure, Catholic/Christian man, 38-50, interested in having a family and building a future with someone special. Note/photo. 8192 ✉ ☎

Successful, Marriage-Minded—Jewish male, seeks gentle female, 29-36. 9288 ✉

Long Legs, Exotic Christian Beauty—5'6", cultured, bright, charming, fit, sexy, unpretentious, feminine, 30, with tender caring heart, seeks tall, very good-looking, fit, nonsmoker, disciplined, ambitious, honest, affectionate man with sense of humour, 30-37. Only a real man need reply. Recent photo and note. 8196 ✉ ☎

The Heart Of An Adventurer—The mind of an intellect, the soul of a poet and a touch of good looks. I'm an attractive, slim, Long Island female in my late thirties looking for the above picture or a facsimilie thereof. 9375 ✉

Exceptionally Beautiful—Bright, slim, professional, divorced Jewish female, 38, 5'8", modern Orthodox, seeks well-established businessman or professional Jewish male who feels that what's on the inside is far more valuable and precious than what's on the outside - to share energetic mornings, mellow afternoons and intimate evenings. Note/photo. 6476 ✉ ☎

Exceptionally Pretty—Psychologist (30's) with interest in the arts, seeks attractive male, 30's-40's, who may have been married before (children okay), independent, and looking for committed relationship. Photo please. 8199 ✉

Not Just Another—Pretty, green-eyed blond. I'm also a warm, intelligent, down-to-earth, slim, 5'4", professional Jewish female, 31, seeking a witty, bright, unpretentious, 5'9" plus, handsome, athletic professional, 28-35. Photo/phone. 9425 ✉

Youthful, Fun-Loving—Midwestern Wasp, late 50's, slender, pretty, nonsmoker, successful career, seeks kind, affectionate, well-educated man in his 60's, for concerts, dancing, travel and whatever. NJ or NY. 6474 ✉

Separated, Youthful 54—Jewish male, 5'8", slim, bright, warm, healthy, affectionate - good sense of humor, Mensch, good-looking - seeks slim, attractive, Manhattan down-to-earth woman as best friend/lasting relationship. Photo? 9429 ✉

French—5'4", slim, green eyes, 27, successful entrepreneur. Loves children, motorcycles, going out, traveling. Would like to meet a well-built man, 6', with a good sense of humor, successsful career - to share similar interests. Must be 30-45. Please send photo and note. 6479 ✉

Handsome, Intelligent And Charming—Classical musician, 34, who loves the mountains, adventure and interesting conversation is looking for pretty woman with lively mind and gentle spirit. Photo and note please. 9428 ✉

Iranian Businessman—44, 5'8", successful, sporty, UK/US-educated, interested in movies, good food, travel and other good things in life. Looking for (preferably) Iranian lady (30-40) for romance and maybe more. Photo/note/phone. 6475 ✉

Pretty, Petite, Playful Female—33, seeks "triple A" guy, down-to-earth, 30-42. Photo/note/phone. 8201 ✉ ☎

Divorced Jewish Male—49, athletic, attractive, secure emotionally and financially. Looking for warm, kind, pretty lady for lasting relationship. Photo gets reply. 6482 ✉

Elegant/Funky/Feminine—Art historian, Ivy grad, 5'10", 30, likes Tchaikovsky, sumptuous clothes, chocolate, books, 1800's NYC - seeks adventure/romance with a 28 plus, taller man, fit, kind, humorous, classy professional liking auctions, Paris, walks, cooking and old movies. Nonsmoker preferred. Photo. 6478 ✉

Curly-Haired, Voluptuous, Bohemian—29, Jewish, seeks upbeat responsible guy with worn out jeans and a sense of humor. Note/photo/phone. 6477 ✉

Summer Is Starting - Why Don't We?—Unique, pretty, passionate, divorced female, 5'5", 115 lbs, seeks 40 plus, attractive, honest man, 5'8" plus, for possible relationship that may take summer into a winter wonderland. Photo. 6456 ✉ ☎

NY Woman—39, lawyer. Pretty, intuitive, wry intellect. Book addict - also likes the girl-group sound and the movies. Seeks very smart, dry-witted, kind and psychologically sophisticated, 35-plus male who's solvent but socially conscious. 6447 ✉

To Love And Marry—Attractive, slender, blond, creative widow seeking a nice guy who's also witty, literate, 60ish, to share those romantic adventures still ahead. 8171 ✉

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 709

BY MARY ANN MADDEN

"Is the face of Christ on a Pizza Hut billboard?
More after the game."
WOR–TV News, NYC, May 21, 1991

"Her twin wants her dead:
Tomorrow at 10."
Sally Jessy Raphael, ABC–TV, May 20, 1991

Above, sweeps mayhem—or why recent television teases sound like supermarket tabloids. (These are real.) Competitors are invited to *invent* one such voice-over promo. Do your worst.

Results of Competition 706, in which you were asked for Near Misses. Titles, names, phrases, and the like.

Report: It seems to be summer. Or spring. Whichever comes first. Spring being a kind of near-miss summer. Love your hat. Below, the yield of your eternal resourcefulness. Oh, don't forget the repeats below. And don't forget about Thursday.

First Prizes of two-year subscriptions to "New York" to:

Between the dark and the daylight,
When the night is beginning to lower,
Comes a pause in the day's occupations
That is known as quality time.
Mark Levin, N.Y.C.

Thus Goes Zarathustra
Joshua M. Kosman, San Francisco, Calif.

"Tomorrow, etc., creeps in this petty pace from day to day."
Susan Westby, Charlottesville, Va.

Runner-up Prizes of one-year subscriptions to "New York" to:

I'm a poet and I didn't realize it.
Daniel C. Beaudoin, Astoria, N.Y.

"It is the ancient Mariner
And he batteth 333."
Wendy Gottlieb, New Haven, Conn.

Kyrie Liaison
James Morgan, New Brunswick, N.J.

And Honorable Mention to:

Les Contenders Élysées
Alvin M. Hattal, Potomac, Md.

Why marry the cow when you can get the milk for nothing?
Jeff Ronald, Milwaukee, Wisc.

Do not fold, spittle, or mutilate.
Jan Leighton, N.Y.C.

Yo, Holy Night
Bob Walser, Minneapolis, Minn.

"See! How she leans her cheek upon her hand:
Oh, that I were an Isotoner upon that hand."
Stuart Debenham, New Haven, Conn.

No man is a nylon.
A. L. Colby, N.Y.C.

Rocky Redux
Product Performance Group, Stamford, Conn.

Earvin "Prestidigitation" Johnson
Robert Flora, Putnam Valley, N.Y.

"Give me liberty or give me 240 hours of community service."
Harold J. Ellner, M.D., Richland, Wash.

Murder on the American Express
Adam Dread, Los Angeles, Calif.

Say Hi to Broadway for Me
Mary Jane Gore, Washington, D.C.

"Neither a borrower nor a promissory-note issuer be."
similarly: Kay Deming, St. Paul, Minn.; Ron Fishkin, Rego Park, N.Y.

Shoeless Bo Jackson
Dean Bonanno, Durham, Conn.

Michelangelo's *Dave*
David English, W. Somerville, Mass.

The Good, the Bad, and the Facially Challenged
Anne Malloy, Boston, Mass.

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great autumn.
Lars Pettygrover, Arlington, Va.

The Hulk Hogan Family
Angela Kirshner, Brooklyn

Married . . . With Child
Richard Fried, Brooklyn

The Silence of the Clams
Irene Eriksson, Port Jefferson, N.Y.

Insignificant other
Larry Laiken, N.Y.C.

My Stepmother Has No Green Card
Dita Greene, Sayville, N.Y.

When you're down and out
Lift up your head and shout
There's gonna be a Great Dane.
Bruce Sinclair, New Milford, N.J.

No Time for Privates
Richard Schwartz, Madison, Wisc.

Wake up and spill the coffee.
Mark Steinberg, Setauket, N.Y.

"I coulda been a bartender. . . ."
Willie Marlowe, Albany, N.Y.

The city never sweeps
Leonard Wolinsky, Oceanside, N.Y.

Tell it to the merinos.
Anne Caren-Miranda, Sacramento, Calif.

On the Good Ship Lollifather
I. S. Blum, N.Y.C.

"If you build it, they will foreclose on it."
Sandra Grossfeld, N.Y.C.

Heavy Petting With the Enemy
Rick & Janet Mahoney, Branford, Conn.

"Cry havoc, and let slip the dogs of confrontation."
Barbara Burke, Ho-Ho-Kus, N.J.

U.N. Secretary General Perez de Quasar
S. J. Cohen, N.Y.C.

Someday in the Park With George
Edwin P. Rapport, Shaker Heights, Ohio

"Gentlemen, flood your engines."
Anthony Flora, Yorktown Heights, N.Y.

Ha! Wilderness
Linda Giordano, Florence, Ala.

Miami Furioso
Mary Thomis, Providence, R.I.

Necessity is the mother of all inventions.
Ben Gottlieb, McLean, Va.

Memphistopheles
Wendy R. Ellner, Tacoma, Wash.

Don't punch a gift horse in the mouth.
H. R. Schiffman, Highland Park, N.J.

Hamilcar the Cannibal
Margarita Levin, N.Y.C.

"Though this be madness yet there be methodology in't."
Bill Harriman, Mystic, Conn.

Cyrano de Burgerking
Douglas Braverman, Southfield, Mich.

Hickory dickory dock,
The mouse ran up the clock.
The clock struck one
The mouse fell.
U Film Soc., Minneapolis, Minn.

Hickory dickory second-year-resident-in-internal-medicine
Susan Klein, Medway, Mass.

In Golden Pond
Rachel Levine, Encino, Calif.

Alphabet stew
O. M. Neshamkin, M.D., N.Y.C.

Clang, Clang, the Witch Is Dead
Sharon Spieldenner, Dorchester, Mass.

The Ipcress Databank
Barry Bellinger, Washington, D.C.

Donald Giovanni
Steve Chiquoine, Reedsburg, Wisc.

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Who Offed Cock Robin?
Emma L. Sailors, M.D., Dobbs Ferry, N.Y.

Puttin' on the George V
David Yarnell, Los Angeles, Calif.

Sassy Remarks on the Bounty
William J. Giovan, Grosse Pointe Park, Mich.

Though I've belted you and flayed you
By the living God that made you,
You're a better person than I am,
Gunga Din.
Deborah Yagoda, Mohegan Lake, N.Y.

I Claudius, You Jane.
Bob Kopac, Poughkeepsie, N.Y.

Thirty feet down thy father lies. . . .
H. B. Farr, Winston-Salem, N.C.

Fabulous Canyon
Marlene Anderka, Cambridge, Mass.

Mr. Edward
John Falxa, N.Y.C.

You got the left one, baby. Uh-huh.
Louis B. Raffel, Northbrook, Ill.

Peggy Jo of Arc
Roz Stone, Oak Park, Mich.

Half a Minute Over Tokyo
Eddie Steinberg, Teaneck, N.J.

Someone is icumen in,
Lhude sing cuckoo.
Jennifer Young, Glenmoore, Pa.

The Bright Red Pimpernel
Anthony Gray, Closter, N.J.

Dr. Geisel
Kara Karpman, Silver Spring, Md.

How do I love thee?
Here are the top ten ways. . . .
Louise Jackson, Fall River, Mass.

The Man Who Shot at Liberty Valance
J. Nicholas Knebels, Philadelphia, Pa.

Seven Bribes for Seven Brothers
Eddie Reardon, Mount Kisco, N.Y.

Shoot the Piano Tuner
Linda Shafarman, N.Y.C.

The Phantom of the Opry
Tom Duffy, Rochester, N.Y.

"And we loved with a love that was more than a love—I and my Hannibal Lecter."
Herb Martinson, Wheaton, Md.

Repeats and duplications: The Sound of Muzak. Miss Ho Chi Minh City. The Hatchback of Notre Dame. Death and faxes. "I wandered lonely as a crowd." The Roy Rogers Follies. Smith and Wesson oil. "Eighty-seven years ago, our forefathers. . . ." A man, a plan, a canal: Suez. Toys Are Us. Like You Like It. Teenage Mutant Ninja Turkeys. Teenage Mutant Injured Turtles. President Quayle.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 709, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by June 14. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the August 5 issue. Out-of-town postmarks are given three days' grace.

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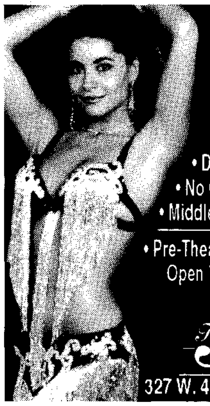

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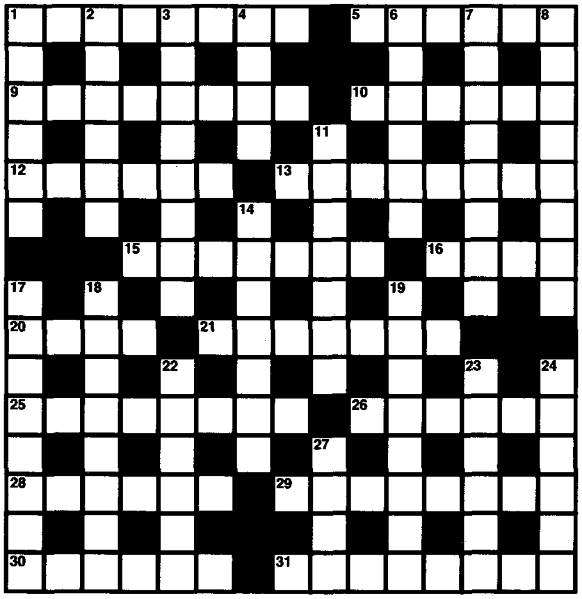
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Top men cutting corners? (8)
5 Secret shelter. (6)
9 Shares the harbour charges. (8)
10 In a state of shock, returns the gold. (6)
12 Builds secret organisation. (6)
13 Aim to make them spin in two directions, maybe? (8)
15 Depicting someone working well. (7)
16 Boy rejecting the post. (4)
20 Confesses to being in the brownshirts. (4)
21 Besotted with the band at a function. (7)
25 Become breathless and initially blame every sort of fungi. (8)
26 A form for the troops to take away. (6)
28 No luck, twisting it to gain access. (6)
29 Window specifically set in mortar. (8)
30 Issued, but now fallen into a state of neglect. (6)
31 A club dispersed riot in place of killing. (8)



DOWN

1 Private papers mislaid. (6)
2 King brought up on island—it's in the Middle East. (6)
3 Ropes dad put underground. (8)
4 The taxi situation, it's quite bad. (4)
6 Passage for which exit permit is needed. (6)
7 Toxic pile reprocessed—zero fall-out in plain. (8)
8 Trying to dress a certain number. (8)
11 Indicate alternative to a lady overseas. (7)
14 Tot is placed in middle to wrap it securely. (7)
17 Come to terms about the enclosure. (8)
18 Cries, though has only got a slight cold. (8)
19 Something to capture the investor's attention? (8)
22 The bead counter. (6)
23 Spot journalist in lake. (6)
24 Area of dry rot returning. (6)
27 Meekest of writers? (4)

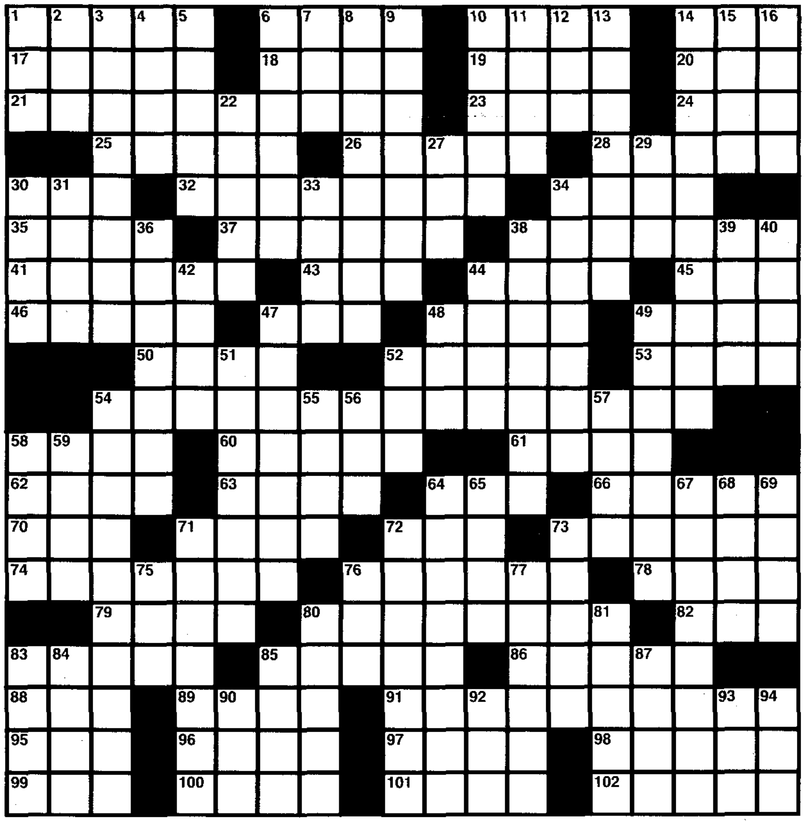
'GUESS THE THEME' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Neckerchief
6 PITFALL
10 Clad in the latest
14 Rearward, at sea
17 Nobel Prize
18 Arizona city
19 Ring around the moon
20 Fictional Ben
21 "VOICES OF CHILDREN ARE HEARD ——"
23 Prep school for Cambridge
24 Olsen of "Hellzapoppin"
25 Houston baseballer
26 Bombay blueblood
28 Reckon the score
30 Train unit
32 AVAILABLE HEADWEAR?
34 Lion's pride
35 Descendant of Ishmael
37 Jim-dandy
38 Strategies
41 Withdraw formally
43 No, to 71-Across
44 Piquancy
45 Writer Hentoff
46 "Little Iodine" cartoonist
47 Downing Street number
48 Slapstick staples
49 Of the best quality
50 Movie-magnate Marcus
52 Nast of publishing
53 Scissors stroke
54 THE USUAL WAY
58 Sunday before Easter
60 Poet MacLeod
61 Become threadbare
62 Londoner's exclamation
63 In —— (overly habituated)
64 Source bk.
66 Newscaster of colonial times
70 Commandment pronoun
71 Kiltie
72 Pied Piper's follower
73 With hands on hips
74 Idolater
76 In the direction of
78 Half of a radio team
79 Word in Hope-Crosby movie titles
80 ASSOCIATION PRESIDENT
82 No matter which one
83 Genesis catastrophe
85 Right-hand page
86 Display frugality
88 "Skip to My ——"
89 Turgenev's birthplace
91 DIAMOND ——
95 Michigan's Arbor
96 Testator's document
97 Claudius's successor
98 Divided country
99 Young billy
100 Stringed toy
101 Do film-cutting
102 Form of trapshooting

DOWN

1 GI mail drop
2 Capitol Hill VIP
3 Waterfall
4 Folk-singer Phil
5 Places for braces
6 Memorable Power
7 Regret
8 Born in the USA
9 Pizzazz
10 Cut-rate
11 "Greater love —— no man. . ."
12 UN agcy.
13 Get in touch with
14 BURN ——'S POCKET
15 No longer hungry
16 Better than a deuce
22 Raisin's ancestry
27 First Chief Justice
29 Aardvark's tidbit
30 Credit's alternative
31 "These —— few of my favorite things"
33 Jutland citizen
34 He rubs you the right way
36 Ralph or Carol
38 RILED UP
39 "Who —— Turn To?"
40 Big first for baby
42 Knob site
44 Healing oxide
47 WHAT A COUPLE DOES ON TUESDAY?
48 Mystery-story pioneer
49 Where Nineveh was capital
51 Eliminated clear evidence of
52 Part of a dance name
54 PHILANDER
55 Send packing
56 This is dynamite
57 Towel bar
58 The heart of the matter
59 "Off the Court" author
64 Having little fat
65 Greenland base
67 Callow
68 Black, to Keats
69 Ablush
71 Vaguely-defined
72 Daily grind
73 "—— which will live in infamy": F.D.R.
75 Also
76 RN's ministration
77 Photographed a second time
80 Instrument for Casals
81 Straight-bladed daggers
83 Antiaircraft fire
84 Anderson of "WKRP. . ."
85 Bank (on)
87 Cranny's kin
90 Grande, e.g.
92 Prefix for angle or cycle
93 Whiz preceder
94 Milliner's sale



Solutions to last week's puzzles appear on page 96.

sisal broadloom $21.90 square yard; painted chair, $95; [illegible]
sideboard, $665; white rustic chair, $250; child's chair, $65; antique [illegible] $375
a selection of rag rugs, $19 - 89; wool rugs, $149 - 299; painted white armoire, $965
handsewn quilt, $675; birdcage, $40; ceramics, daisies, dots & stripes, $15 - $25
handblown glassware, $4 - 6; kitchen towels, $3 - 14
wire baskets, $18 - 40; napkin rings, $1; american
folk dolls, $65 - 85; quilted pillows, $35 - 70.
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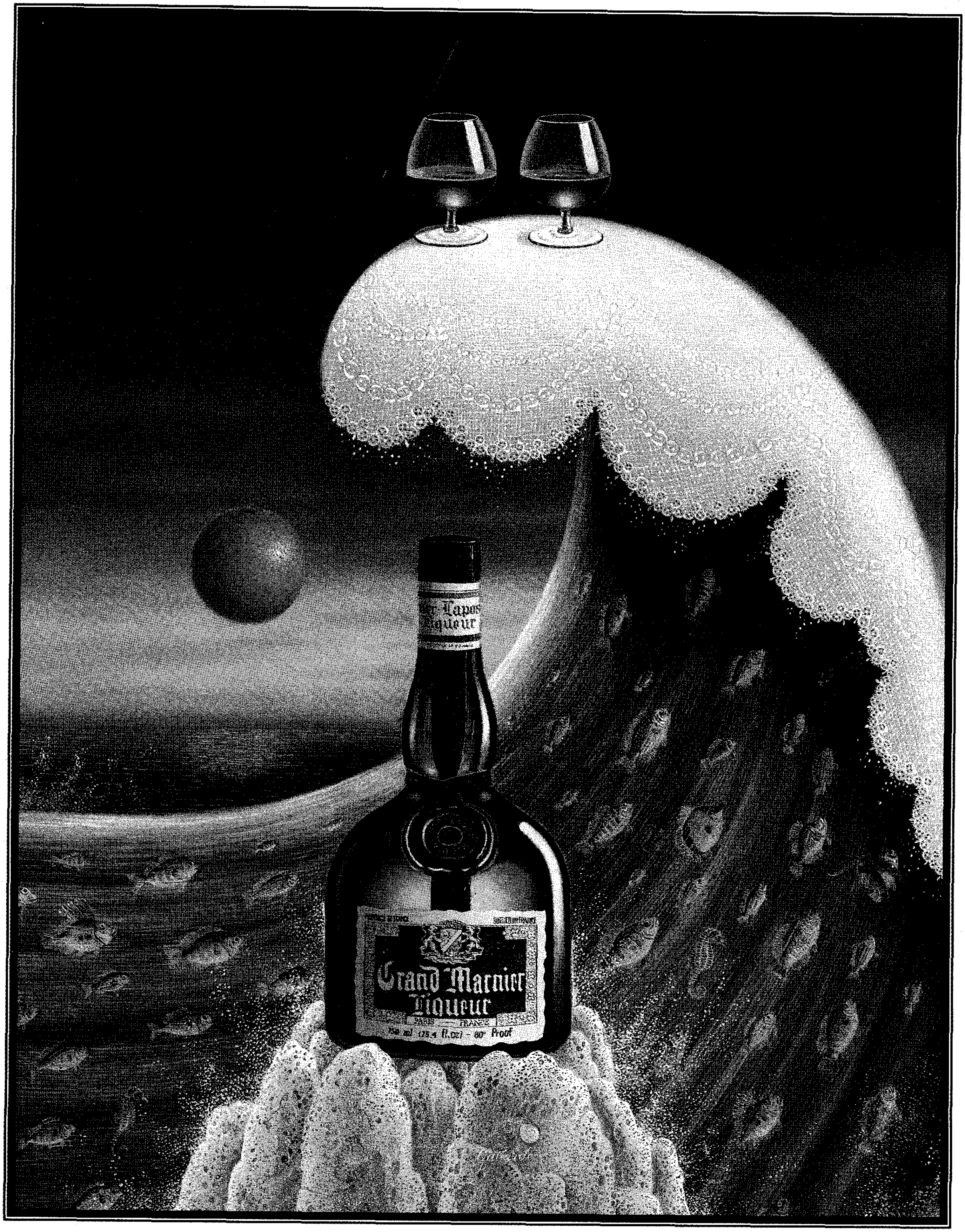
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